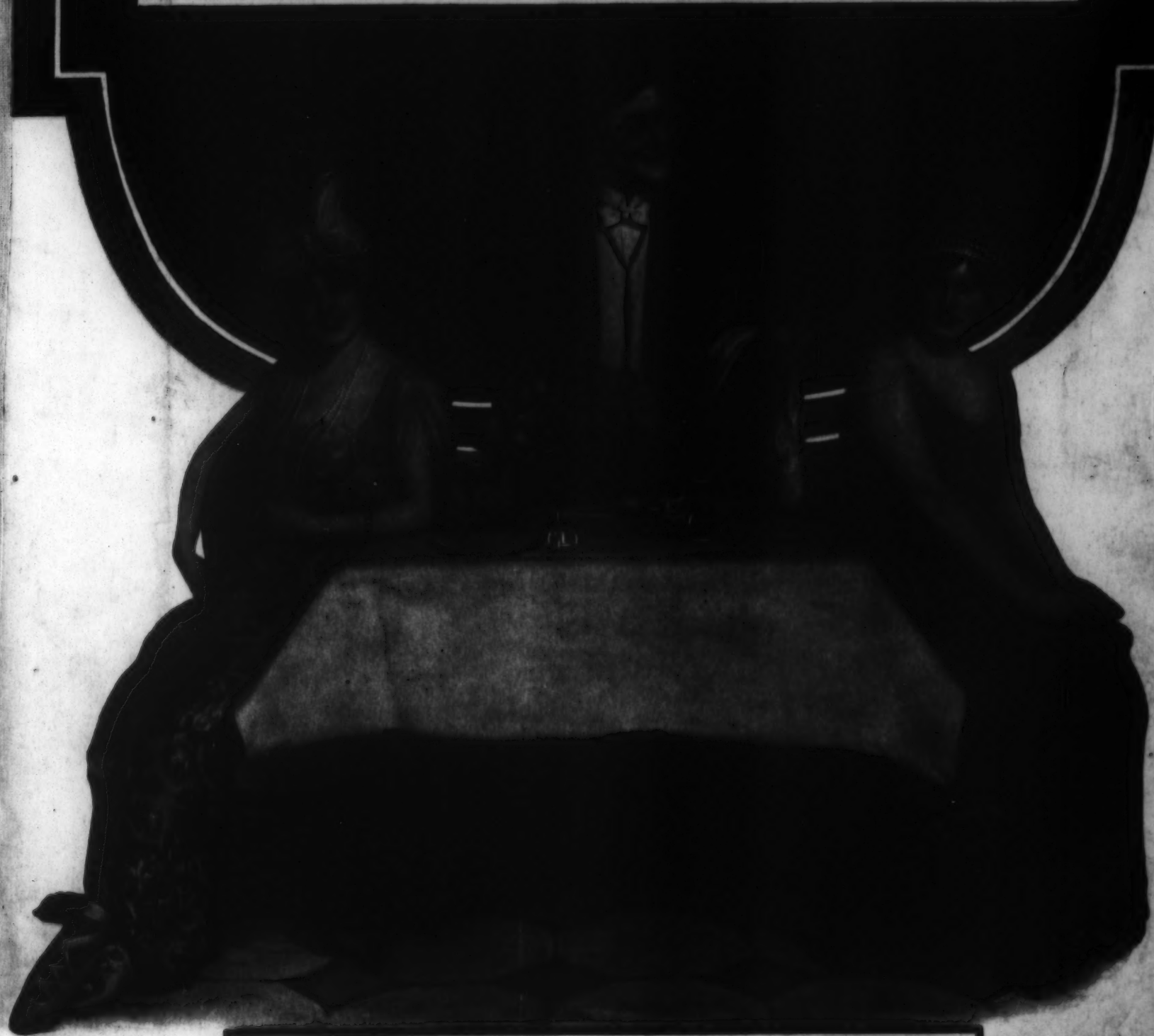


"The Secret" by Henry Bernstein

DECEMBER 31, 1913

PRICE TEN CENTS

DRAMATIC MIRROR



HAZEL DAWN, JOHN E. YOUNG AND ALMA FRANCIS IN "THE LITTLE CAFE"

Robert W. Chambers on "Genius of Hard Work"



AMELIA BINGHAM, WM. H. CRANE, PATRICIA COLLINGE AND DOUGLAS FAIRBANKS
In "THE NEW HENRIETTA"—Knickerbocker

White, N. Y.



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ANN MEREDITH
In "Rule of Three"



SCENE FROM "RUSSIA"—Princess Theater

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Moffet.

SIG. PERUGINI
Who is Retiring to the Forrest Home

THE
MERRY
PLAY WORLD



White, N. Y.

ELAINE HAMMERSTEIN



STUART P. DODGE, Yale, 1914



THE NEW YORK DRAMATIC MIRROR

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ROBERT W. CHAMBERS DOFFS TO LABOR

"THE Muses," says Aristotle, "dwell in the souls of those who love work." A noble sentiment, uttered two thousand years ago with force enough to inspire humans down the ages with a sense of their own importance. Art belongs to every man who labors toward that end. Cannot this man do what that has done? No? Why not! Will he not work? Is he going to excuse his deficiencies by calling the other's success a gift of the gods? For shame! It is a coward surely who depreciates greatness to pardon sloth. "Go to the ant, thou sluggard! Consider her ways and be wise." Work! Work! The word has a noble sound, for it carries the implication of something accomplished, of an easy conscience and a deserved rest. But the mastery of art carries this distinction: it is an exercise of intellect rather than of muscle.

"The reason," says Robert W. Chambers, "that art is so hard for the man who doesn't know, and so easy for the man who does, is that it is all so very simple. It is simple and yet complete; there's the rub. Because it is beyond the ready comprehension of the first, he concludes it must be complicated and seeks it in a maze of details created by himself. He spins a web of mystery before his own eyes, through which he naturally is unable to see the object of his desire."

While he says this, the popular novelist sits beside me in the darkened Longacre Theater, watching a rehearsal of the musical dramatization of his book, *Iole*. The stage version was made by Ben Teal and himself, with music by William Frederick Peters. Mr. Chambers will not talk particularly of drama, because he feels that his limited playwriting experience has not yet invested him with a shred of authority. "Writing for the stage is a new game to me," he says, "entirely different from anything I have ever done. Drama is all action and situations. It would be absurd for me to pose as knowing anything about it, for I don't. My experience with *Iole* is still too close for me to master my perspective of even that. You know how it is, the same way as when you've had your nose to a canvas for a long period. You lose your sense of values." This refers at once to Mr. Chambers's hobby and quondam profession. He used to be an illustrator, and still maintains a studio at a secret location in the city, where he produces some beautiful paintings for his own pleasure.

"There is too much making mystery of ordinary professions like writing," continues Mr. Chambers, returning to his first thought, "making mystery where there is none. There is always a reason for a thing—success, for instance. And a superstition is not a satisfactory makeshift. Perhaps you recall in the history of painting, how the canvases of Dutch painters changed color, and the disturbed artists made frantic efforts to find secrets of the old masters whereby their colors remained fixed for ages. Essences and spirits and oils were combined to be mixed with their paints. And all the while, the necessary thing was just the plain oil they had been using right along. The secret was discovered, I think, from some letters of Van Dyck. He exposed his canvases to ordinary sunlight, which rec-

tified and cleared them. He hung them out on his roof like a Monday's wash, taking them in when the dust blew.

"The vague definition of art as something beyond the possible comprehension of men in common is absolutely foolish. We know what the standards are; we know what the old masters have done, and that we are not nearly living up to them. Let each



ROBERT W. CHAMBERS.

man make his own estimate of greatness and never bow to the authority of mere names. He will learn to appreciate the best by challenging the things that the masters have to teach, and accepting them only when they meet his exactions. How can any man be idle with so much to be learned? The dispelling of mysteries is not the degradation of art, but recognition of the dignity of labor.

"People must work. There is no compromise. Labor comprehends all. A man should feel that there is nothing to stop him in his upward climb but the blue sky. That's the way to move mountains. He must not be afraid to tackle anything. One never knows what he can do till he has tried. All men and women may become chosen instruments by making themselves available.

"You never find that stuff about inspiration talked

about by the great writers who are popularly supposed to have been animated by it. They wrote for their bread and butter, and when their writings proved acceptable, they were ordered in most unsentimental manner to provide more. So with the painters and sculptors. Michael Angelo received orders from the Pope to do his wonderful paintings in the Vatican. The old masters had to earn their living. There was no cloud-walking about that. It is so refreshing to read their lives. All that they said and did is so frank and sane. Take those old Dutch, Flemish, and English painters. They were never heard to utter that shriek about 'What is art?' They just went to work and applied it.

"The genius to recognize is the genius of hard work. There is no need of waiting for inspiration to come, of waiting for propitious moods and hours. Inspiration will be found at the desk. One must get on the job and reason it out. There is altogether too much of this sitting around and talking, and too little of that getting up and doing. No one has time to waste. Lifetime is brief. To-day is too short by twenty-four hours for all the things a man has to do.

"To do what? Why preferably the things that interest him. He will do most with them. He will widen his interest by examining the things that engage concern of other people, with a view to their possibilities for himself. But I wouldn't dose myself with anything in which I am not interested, for anyone. Writing novels interests me. That is why I do it. When the work ceases to draw my sympathy I shall give it up and write no more.

"It's always good for a man to try new things, to essay different modes of expression, provided, of course, he has something to say. That is the first requisite. And something to say is merely a conclusion based on training and experience. It is not a Promethean gift. The message is of little use without the technical way of expressing. That may be modeling in clay, painting, drawing, and so on; it may be writing books or constructing plays. Haven't you ever felt the desire to have your say through an unfamiliar medium? It is as fascinating as exploring a new country.

"Drama appeals to me as perfectly corking!" Mr. Chambers stops to enjoy his enthusiasm, and becomes conscious of a trio number that Ben Teal is rehearsing from a stand in the orchestra pit. He whistles the music softly after the voices. "This is a bully game!" he exclaims, paraphrasing himself. "And if I succeed with *Iole*, I certainly shall do more, trying to accomplish the best."

I think of the trying periods of rehearsal through which every play must pass, and tell him that when *Iole* is over he will probably know a great deal about stage work.

"Yes," he replies, pausing to softly whistle another bar or two, "in the negative way, perhaps. I shall know what *not* to do. What I should enjoy doing is a real opera libretto. And I don't think the conventions of modern opera would deprive me of the joy of it, for I bear in mind the admirable work on *La Donna Curieuse* and *Ariane*."

ARTHUR EDWIN KROPP

"THE SECRET"

A REVIEW

Play in Three Acts by Henri Bernstein; Presented Under the Personal Direction of David Belasco at the Belasco Theater, Dec. 23. Scenes and Decorations by Ernest Gros; Gowns by Henri Bendel.

Constant Jannelot	Basel Gill
Charles Ponta Talii	Robert Warwick
Denis Le Guenn	Frank Reicher
Joseph	John F. Brown
Gabrielle Jannelot	Frances Starr
Henriette Durand	Marguerite Leslie
Confide de Savagant	Harriet Otis Dellenbaugh
Marie	Beatrice Reinhardt

she proceeds to tell him in hair-splitting minutiae how Henriette contrived to have Charlie Ponta visit her in her room at night.

We must distinctly bear in mind that Henriette believed Ponta would marry her; but when he broke the engagement for some unaccountable reason, she banished him from her heart and now has conferred all her affection upon Denis.

The second act takes place, after their marriage, at the villa of Gabrielle's aunt, Madame de Savagant, near Deauville. Constant and Gabrielle are there on

inadvertent, which arouse his suspicions. She confesses that the two have known each other before, and that she was not entirely truthful in the first instance; but she makes Denis promise to say nothing to his wife for the present.

Constant is no less puzzled when Gabrielle relates the state of things at that juncture. Why did Madame de Savagant, who always consults Gabrielle, invite Ponta without confiding her plan to her, since Gabrielle has an influence on all about her? At that moment they see Ponta and Henriette approaching the house, and in a scene after Constant has left, Henriette begs Gabrielle to make Ponta leave her in peace. He promises to depart the next day provided he may have ten minutes alone with Henriette.

This interview clears up in a startling fashion the whole mystery of Gabrielle's character. The revelation comes with the impact of a shock that it was Gabrielle who secretly broke the engagement between Ponta and Henriette and returned letters from him to Henriette unopened during his temporary sojourn in Argentina. Now for the first time Henriette discovers that Ponta's presence at the villa was due to an insistent invitation from Gabrielle's aunt and a distinct hint that their former intimacy was no longer a secret: "Someone very delightful will be here who has held a great place in your existence, as I have every reason to believe." That delightful someone proved to be Henriette. What else could he infer but that the invitation had been prompted by her?

This interview is one of the strong scenes of the play, in the force of its revelation as well as in pathetic import for Ponta, who still writhes under the memory of all the tortures endured over her supposed perfidy. It reveals in glaring light the base treachery of the woman they both trusted to the utmost.

In the most intimate moment of these revelations the excited Denis enters. He demands an explanation of Henriette's strange conduct, and her evasive replies send him in pursuit of the departing Ponta for an accounting. Their happiness is at end. All these are episodes which enlist the best efforts of the actors, and are superbly acted by Mr. Warwick as Ponta, Mr. Reicher as Denis, and Miss Leslie as Henriette.

The next great scene is between Henriette and Gabrielle, in which the former accuses her of her duplicity, another episode of great acting opportunity, and played by Miss Leslie in a spirit of tearful reproach and anguish, and by Miss Starr with a brilliant display of ingratiating and latterly of pathetic appeal.

GABRIELLE. (Trying to take Henriette in her arms). My poor little sister.

HENRIETTE. Don't touch me.

GAB. Henriette!

HEN. All that was your work.

GAB. But, Henriette!

HEN. You, my enemy!

GAB. Your enemy?

HEN. Yes, you have always been my enemy. My secret enemy. You have sent me all the misfortunes of my life. I have just discovered it.

GAB. Henriette, you frighten me.

HEN. You frighten me. (Touching her forehead) What is—there?

GAB. (Seizing Henriette's hand) Henriette, aren't you ashamed?

HEN. Why did you invent that story in the old days, that Charlie Ponta did not intend to marry me?

GAB. He told me so.

HEN. No!

GAB. Didn't he tell me that his liaison with the other imposed a debt of honor upon him?

HEN. No. While he was far away you invented that story, that debt of honor.

GAB. Ah, good; I understand. This man pretends now that he never thought of—

HEN. And the day of my engagement, why did you urge me to confess this love affair to Denis?

GAB. Why? To avoid what has happened.

HEN. Because you knew that Denis would not want me if I had ever belonged to another.

GAB. What?

HEN. He told you so positively. He said so to me twenty times, and I, fool, I did not see through your scheme.

GAB. Henriette, I have given you innumerable proofs of—

HEN. And, even to-day, why did you incite the jealousy of my husband with malicious, dangerous words? Why did you put him on guard against Ponta?



EDITH AND MABEL TALIAFERRO AND RACHEL CROTHERS.

a visit; also Denis and Henriette. Also Ponta. We are not long kept in suspense how matters stand all round. Henriette is on the verge of despair at the presence of her former lover. She knows her husband's jealous temperament, she loves him, and she fears the worst from Ponta. In a scene with Gabrielle she appeals to her to make him go, and in the state of shattered nerves she slams the door in her husband's face and tells him he makes her tired. This little incident forms the foundation of Denis's puzzled state of mind to account for his wife's action, and now we come to the first significant scene of the play.

Gabrielle is growing a little fearful. She tells Ponta to go, lest he would destroy Henriette's happiness, and here we receive strong proof of one of Gabrielle's strange traits. Ponta develops himself as a man of gallantry. He speaks bitterly of the remembrance that Henriette, who threw him over, now wants him to leave; but he is not averse to a conquest of Gabrielle, whose foot he kisses as she lies outstretched on the lounge, whose hand he takes, and whom he flatters boldly on her charms. To all these tokens Gabrielle manifests the utmost indifference. Her mouth, she says, is for Constant only. This is the keynote of her actions. She adores her husband. To all appeals to have him go, Ponta turns a deaf ear. It is evident that he contemplates mischief.

In a scene which follows, Denis has his suspicions aroused by something in Gabrielle's manner. He tries to get an explanation of Henriette's strange conduct, and appeals to her for counsel. Little by little she involves herself in admissions, either voluntary or

IN The Secret of Henri Bernstein Mr. Belasco has a play after his own heart. It has the virile touch. It is a play of the emotions, an analysis of character with a distinct psychology. It has the woman with a past; it has the familiar triangle: a deceived husband; a repentant wife—tears, rage, jealousy, the conflict of passion and the strong individual scenes which make us quiver with excitement; all these presented under new aspects to the accompaniment of new thrills and throbs.

For Bernstein is the sensational dramatist par excellence of the day. No matter what his play is about, it moves us, holds us, dominates us. He has not the pose of the younger Dumas of writing around a moral. He is a child of Scribe, with something of the striking craftsmanship of Sardou. He is concerned with nothing save the immediate effect, the impact, the explosion. He writes grateful acting parts and he knows how to construct big scenes.

That is the school of Boucicault and Belasco. He could not have found a producer more worthy of his mettle than the latter. The American performance of the play is as good as the one in Paris at the Bouffes-Parisiens. Madame Simone may be more definitive in the denotement of Gabrielle's perfidy. Miss Starr is more insinuating, more circumspect in her deliberate spitefulness, more truly unconscionable in her hypocrisy, more subtly malignant, more dangerous. She has matured in her method; she has ceased to be simply an ingenue; she has the sub-current of dramatic fluid to infuse into her big moments; she achieves splendid effects. Her only fault is that she does not speak loud enough to be heard in the rear seats, and her tearful scenes, by being too long, become monotonous. But in all essentials, this is as good if not a better interpretation of the play than the one seen in Paris. The men are individually and collectively artists, and so sincere and versatile that they shame us who occasionally cavil at the present-day stage. Miss Leslie is most engaging, most impressive, in the art which she revealed to us in the part of Henriette.

In the part of Gabrielle, Bernstein presents us with a strangely complex character of gentleness and deceit. We learn to like her before we realize the base instincts of her perfidious character, which develops step by step before our eyes. With the subtle potency of the poison which Lucretia Borgia administered to her enemies in a cup of wine or a bouquet, bestowed with a smile and the graciousness of a friend, Gabrielle destroys the happiness of those who trust her, love her.

This gradual unraveling of an aberrant character casts the irresistible spell of interest. Out of the sweetness of a jealously-affectionate wife the author distills the baseness of a crafty, heartless, malignant nature, which merely for the sake of inflicting torture, and under a mask of affection and humility, deliberately destroys the bonds that unite brother and sister, husband and wife. Are there such characters in real life? Yes. Gabrielle Jannelot is the Jessie Pomroy of the drama.

Only five principal characters are concerned in the play. The action begins in the luxurious apartment of Constant Jannelot and his wife, Gabrielle, in Paris. They have been married eleven years and are positively devoted to each other.

Gabrielle's dearest friend is Henriette Durand, a young widow, between whom and Denis Le Guenn there has recently sprung up an ardent attachment. In her quality of an amiable friend, Gabrielle, long the confidante of Henriette, also becomes the confidante of Denis, a diffident, agreeable but intensely jealous young man. She receives his confession, that he loves Henriette, with benevolent interest, reassures his jealousy lest Henriette shall have had some love affair since her widowhood, and promotes the match by all the devices of a sincere friend and match-maker.

Now Henriette has had an affair, and of a very serious character, with Charlie Ponta, which lasted a year and a half, and was broken off on the eve of their marriage. It is assumed, by Ponta. No one but Gabrielle knows this secret. She assures Denis that Henriette is impeccable and even keeps the secret from her husband until that idolized being toward the end of the first act chances to comment on Henriette's irreproachable character, which he has just commended to the distrustful Denis, when her jealousy is piqued and she staggers him with the truth about her friend.

The first curtain falls as, comfortably ensconced in her lounge with her worshipful husband at her feet,

GAB. Perhaps, I did commit a blunder there.
HEN. And the blunder in inviting this man here.
Who committed that?

GAB. Aunt Clotilde.

HEN. And who told your aunt that he had been my lover?

GAB. No one.

HEN. Yes, you, Gabrielle.

GAB. O-o-oh!

HEN. You, vile woman. You planned it all. It was you who invited him; you who brought this phantom into my new life. It was you!

GAB. And with what intention, my God?

HEN. To ruin me. That was your object.

GAB. Enough, my little Henriette. Enough of this. Your grief has caused me to overlook many things, but you go too far.

HEN. But then, this story does not interest you. It will interest others—your husband.

She goes up the stairs to seek Constant, when Gabrielle utters a harsh cry and calls her back. Henriette turns quickly. Gabrielle has betrayed herself.

HEN. It was true, then!

GAB. Henriette, listen to me.

HEN. During all these years, all this evil, this treachery. Why? Why?

GAB. Henriette, if you denounce me to Constant—listen well to me—I'll kill myself.

HEN. Oh, why, so much the worse.

GAB. I'll kill myself, Henriette.

HEN. So much the worse. Do not expect pity from me. Did you have pity—you?

GAB. I'll kill myself!

HEN. Liar, hypocrite! You kill yourself?

She starts again toward the steps. Gabrielle's cry is such a despairing utterance that Henriette stops. Gabrielle goes toward her. Henriette turns away.

GAB. Look me in the face, Henriette. Remember my voice, my words. Henriette, if you dishonor me in Constant's eyes, if you destroy this thing which has remained pure and beautiful, at that moment I'll kill myself.

HEN. You dare not. I don't believe it. You are afraid.

GAB. It is true! I am afraid of the consequences of my acts, but I am not afraid of death. If you wish me to die you have only to say the word. I will do it. I am not trying to deceive you. At once! At once! Only spare this man who is good, who loves me, who believes in me. Do not poison all his memories, the love of his life. Not that, Henriette, not that. Punish me! It is I who should be punished. I am not acting, Henriette; I am ready to die. (*Henriette goes up the steps in silence until she reaches the landing.*) What have you decided?

HEN. I am not like you. I will say nothing.

As she goes out Gabrielle collapses on a settee, a picture of terror and anguish, which is shut out by the falling curtain.

The interest is admirably sustained in the third act, in which Gabrielle seems to stand as it were alone amid the wreck of ruined happiness wrought by her own hands. Constant is as yet ignorant of her guilt. Between Ponta and Denis there has been a disgraceful brawl, and Ponta has taken his final departure for Paris after his impressive interview with Henriette. There are two strong scenes yet to come. One is between Gabrielle and Constant; the other between Constant and Denis. The one admirable moment in Gabrielle's life is the frankness in this scene with which she confesses her guilt, when she says:

"Listen, Constant. I am not the woman you think me. I am not good. I am not honest." And when Constant is still puzzled, she declares: "Yea, it was I who separated you and your sister. This quarrel between you and Pauline, which came little by little, and which now results in a lawsuit—I wished it, this quarrel."

And then he begins to understand. The fineness of her wickedness becomes patent from Constant's reply, after a pause:

"You tried several times to reconcile us. It is true that I had never doubted Pauline in her heart until the day when—when you—And in this last affair—yes, yes—oh, yes! My beloved sister! My dearest friend! Oh! You did that? You are a monster!"

Still he doubts. A thousand recollections protest within him. Her confession cannot efface the thousand acts of kindness—of deep kindness. He recalls her untiring and modest charity, her goodness to little children, the poor, those who can never repay her. And here we get a self-analysis of her from her own lips.

"I am not incapable of loving. I did not say that. I am a jealous woman, an envious woman. The happiness of others tears me to pieces if my own love or friendship has not given it. Alas, I am made so."

"Did you really plan to have Henriette and Ponta meet here? Answer!" he commands.

"Yes, Constant."

"And the disaster at which we assisted—you conceived it? You wished it?"

"Yes. At first. And then regret, remorse came."

(Continued on page 9)

AMONG OURSELVES

THE most surprising thing about the Henriette was its ingenue. Fancy an ingenue surprising anybody! Sounds like some sort of a joke, doesn't it? But that is what truly happened at the opening performance of the famous old play, which is now called new.

Of course, you recall Miss Collinge as one of the unborn children in *The Bluebird*, the girl whose voice charmed all who heard it; then again she played Youth in *Everywoman* and again won praise. But those were unusual roles, in which idealism was the main asset. As Agnes, in the *Henriette*, she is called upon to play a simple ingenue. Dear reader, have you ever thought seriously about the cruel persecution from which we have suffered so long, the ingenues? You will mentally review the plays in which these primroses by the river's brim seemed what they pur-



HOLBROOK BLINN IN "THE BRIDE."
(A Good Example of Excellent Make-up.)

ported to be, and you wonder how you could have believed it.

Miss Collinge gave us a young girl who was sweet, pretty, well-bred and charming. I shudder when I think of the squeaky voices of the other ingenues. Agnes did not employ the childish treble. She didn't jump about, as though she were keeping in practice for her skipping rope so that her time indoors might not be wasted. She didn't turn and twist on her heel with one finger in her mouth, nor smooth her ruffles, nor pout nor fool with her yellow hair—Agnes's hair was a soft, home-like brown, and it looked as though it felt perfectly comfortable and was not straining at the hairpins to escape from the tortures inflicted by some hairdresser, talented with conventional ideas as to arrangement.

No, take my word for it, this ingenue was actually human—the type of young woman who gives the impression of being a member of a household where refinement and lack of affectation are nothing unusual. Throughout the play there was but one bit of stage business which belonged to the other type ingenue, and that was when Agnes sits on a footstool at her uncle's feet. The modern girl wouldn't do that.

Mr. Crane's curtain speech might have been a bit reminiscent of the past. Evidently he felt that he was in a difficult position between the *Henriette* and the New *Henriette*, but the *Henriette* of years ago still has a deep hold on the affections of all who ever saw it and of many who have only heard or read about it. We did not expect an In Memoriam speech, but I know that Mr. Douglas Fairbanks is big enough in his soul to have appreciated any little reference which Mr. Crane might have made to one of our most popular and best-beloved comedians, the man who by the merry twinkle of his eye, the lisp in his voice could make the most commonplace language a magnet for laughter—Stuart Robson.

Somehow, in the New *Henriette*, there was that one

note out of tune. A reference to Robson wouldn't have given the least touch of sadness to the occasion—how could anyone feel sad when thinking of all the merriment he inspired? And it would have been a charming tribute from his old comrade, Crane.

As it was, Mr. Crane dismissed the relation of the past and present with the words: "I was glad to be associated with the Old *Henriette*, but I am more glad to be with the New *Henriette*." He was extravagant in his praise of Mr. Fairbanks, which must have proved somewhat embarrassing to that young man under the circumstances. I looked about for Mrs. Stuart Robson, for I know she is in New York and thought perhaps she might have been the guest of honor of the occasion, but failed to discover her.

Chrystal Herne is a very good actress and a very charming young woman, so her friends tell me, but why, oh why, does she affect that painful effort at voice production? Heavens! As I listened to her in *At Bay* I began to experience a throat strain, from the sound of her words. In this effect she reminded me seriously of Maxine Elliott, who always made me feel as though I wanted to write her a little note and say, "Please relax your vocal chords while speaking; you are torturing me." Of course you recall the scene in *General John Regan* in which Arnold Daly keeps time and silently hums the notes of a cornet in the distance as it should be played. The tension is great and the incident one of the most human bits of the play, for everyone understands that unsung, mental accompaniment to the music. So it was with Maxine Elliott, and so it is with Chrystal Herne.

Ethel Barrymore is the only actress I have ever seen who could get away with the hollow throat gasp, and even she has now discarded it. Maxine Elliott is no longer one of us, and we have only Chrystal left. Of late, I have noted the return to the natural voice of the many lesser imitators of Barrymore and Elliott, and so that school of vocal culture is no longer the fad—for which let us give devout thanks.

I have an idea that Miss Herne is an extremist. Her figure, for instance, is more painfully thin than the wildest dreams of the masseurs and reducees. When Guy Standing attempts to fold her to his manly breast—and it is manly and cheerful—she seems to melt into nothing except necessary drapery and back. I can't imagine round shoulders giving any man a thrill, can you? Seems to me he would have a chill instead. Miss Herne makes a mistake in cultivating the extra curve of the back, the out-turned instead of the normal spine, which some of our foolish young girls are now wearing. The empty-stomach-pose may be very artistic, but the world doesn't team with artists. The slouchy slouch has found its disciples, but I pity them when they find that they must lift their chests from their girdles and observe the lines to be found in the illustrations of the human being as shown in the simplest pamphlet on the human race.

Speaking of backs, and shoulders, and all that, causes me to think of Marguerite Leslie in Bernstein's play, *The Secret*. Not that Miss Leslie suffers from the dressmaker's pose. She doesn't. And that's just where she commands attention before she utters a word. Miss Leslie wears gowns of the latest fashion in *The Secret*, but, oh! how she does wear them. I did not particularly fancy the shade of blue, chosen for her afternoon gown in the second act, but that 'n no way detracted from her, and I thought she made up her face too red about the eyes and brow. This gave her an expression of a too experienced woman of the world, which I am sure was not the intention. *Henriette* was only twenty-seven, you know. But Miss Leslie's poise was perfect. We knew she could act even before she proved it to us. She was complete mistress of herself in everything she said and did, without apparently making an effort. In her acting she reminds me more of Mrs. Patrick Campbell than any other actress I have seen, although she in no way resembles the English woman facially.

I must congratulate Robert Warwick sincerely upon an unusual achievement. For the first time during all the years I have watched him act he made me forget his hands and feet. I have always liked Warwick and thought him clever, but his hands and feet insisted upon distracting my attention from his acting. They seemed equally as imposing as his characterization.

But as Charlie Ponta I must confess I never once thought of his extremities until the play was over. For the first time within my knowledge Warwick did some real acting. He used his brains instead of his eyes and Romeo embraces—for he played the part of the discarded lover who isn't taken back—not the man who has everything his own way in the end. He was sincere in his acting, and demonstrated Mr. Belasco's excellent judgment in engaging him.

One very pleasing detail of the play was the absolutely correct pronunciation given the French names of the characters. Perhaps this will inspire other managers to give such consideration, to plays they produce. Most stage managers don't even take the trouble to have the word *monsieur* spoken correctly.

MADAME CRIVIC.



THE FIRST NIGHTER



"The Philanderer" at the Little Theater—Billie Burke in "The Land of Promise"—"The Girl on the Film" and "Iole"
Produced—"We Are Seven"

"THE PHILANDERER"

A Play in Four Acts by Bernard Shaw. Presented by Granville Barker's Company in Association with the Kingsway Theater, London. Management of Winthrop Ames. Little Theater, Jan. 30. Scenes by Unitt and Wickes, from Designs of Owen Little.

Leonard Charteris Charles Maude
Julia Craven Maria Lascelles
Joseph Outhbertson W. E. Staveley
Colonel Craven Reginald Dence
Doctor Paramore Reginald Dence
Sylvia Craven Muriel Russell
Owen Little E. J. Ballantyne

The Philanderer is one of the Unpleasant Plays, according to the arbitrary classification which Shaw attempts so elaborately to make plausible in order to make interesting reading, though why unpleasant rather than whimsical is a problem he hardly makes clear when he says the reason is obvious—their dramatic power is used to force the spectator to face unpleasant facts. There is a queer grotesquerie in the perseverance with which the tragically-romantic Julia Craven pursues Leonard Charteris—almost amounting to buffoonery not unmixing with a good deal of the truth of realism; and if we judge a comedy by the laughter it evokes, this deserves to be classed as one of the author's Pleasant Plays.

It was written in 1903, when the discussion about Ibsenism, the "New Woman," and the like, was at its height. Mr. Shaw called it a topical comedy and got it ready for the London Independent Theater. He confesses that even before he finished it, "it was apparent that its demands on the most expert and delicate sort of acting—high comedy acting—went quite beyond the resources then at the disposal of Mr. Grein. I had written a part which nobody but Mr. Wyndham could act in a play which was impossible at the Criterion Theater." He immediately threw it aside and wrote his third play, Mrs. Warren's Profession, which got into prompt conflict with the censor; so it was not till about six years ago that The Philanderer was produced on its native heath.

In giving the present company his approval and sending it to us with his endorsement, Shaw pays its members a high compliment, since he evidently thinks them fit to play his topical comedy as he conceives it should be played; and this opinion will be supported by the public. It is admirably, in fact, unusually, well interpreted, with that complete Shavian abandon which brings out the cynical humor of the author in its strongest light.

Mr. Maude—who, I believe, is a nephew of Mr. Cyril Maude—seems to live the part of Charteris, the title bearer. He is an amiable egotist, a delightful middle-class coxcomb, for whom no better title than a philanderer could possibly be invented. He is droll, fantastic, vain, shallow and awkward, the direct antithesis of the romantic, throbbing Julia, who plays the heroic and the expounder of the grand passion all the time. These, with Grace Trenford, are a trinity typically Shavian, unique, direct, unvarying in their moods, and each of these roles has an admirable exponent respectively in Mr. Maude, Miss Lawton, and Miss Lascelles. The interesting character of Colonel Craven, who believes himself the hopeless victim of an incurable liver trouble, is remarkably well interpreted by Mr. Dence; Sylvia Craven is a more conventional inspiration of the author, but Dr. Paramore, with his despair over the proof that his disease, Paramore's disease, his discovery, the work of his life, was all a mistake—that there is no such disease and that therefore the Colonel is not doomed—is a conception worthy of Moliere.

Probably no attraction that Mr. Ames has offered at the Little Theater, with the exception of The Pigeon, furnishes a more delightful evening's entertainment.

"THE LAND OF PROMISE"

A Play in Four Acts by W. Somerset Maugham. Produced at the Lyceum Theater Dec. 25 by Charles Frohman.

Norah Marsh Miss Billie Burke
Edward Marsh Lamorne Hart
Gertrude Marsh Lilian Kinsbury
Frank Taylor Shelly Hull
Reginald Hornby Norman Thoro
Benjamin Trotter Thomas Reynolds
Hidner Sharp Barnett Parker
Emma Sharp Marion Abbott
James Wickham Henry Warwick
Dorothy Wickham Gladys Morris
Ames Pringle Mildred Orme
Clement Wynne Leopold Lane
Kate Selma Hall

Miss Billie Burke started forth on a long journey when she left behind her the familiar ground of the modern, fashionable home in which we have been accustomed to seeing her luxuriously settled for some time past, and made a break for the wilds of Canada in W. Somerset Maugham's play, The Land of Promise. As Norah Marsh she gives a delightful interpretation in a play which for theme could not be much more antique. It is first cousin to The Taming of the Shrew and quite as closely related to The Great Divide, but a certain sincerity permeates both words and action and causes it to leave a deeper impression than one would suspect from a casual recital of

the plot. To Miss Burke is due the credit for whatever success the piece may achieve, for its structure is extremely slender and the dialogue cannot compel enthusiasm.

The first act introduces Norah Marsh after the funeral of her employer, an old lady to whom she had been a companion for fifteen years, during which time it was Norah's duty to take the Pomeranians for their daily exercise, read to the old lady, accompany her on her afternoon drives, and otherwise support a monotonous existence. And now she can look forward to a change of scene, for her employer had told her that she would remember her well in her will. But Norah is sadly disappointed at the reading of the document, which leaves her nothing, the entire property going to two distant relatives of the deceased.

Then it is that Norah decides to go to her only brother, who is living in what he calls the Land of Promise, Canada. Edward Marsh has married a waitress from a cafe in Montreal and is getting his living from farming a section of Government land. The second act finds Norah wiping the dishes in the shack of her brother. She and her sister-in-law are not at all congenial, since the ex-waitress is constantly misinterpreting Norah's words and actions as criticisms of herself. A quarrel arises and Gertrude Marsh, feeling herself insulted, calls upon Norah to apologize before the men of the farm. By way of escape, Norah, impulsively, finally offers to marry Frank Taylor, the hired man, who has announced his intention of consulting an employment agency in Montreal when he decides to get married, as he wants a woman to keep the shack clean, not a lady. Taylor agrees to take her away that instant.

The next act finds Norah Mrs. Taylor, and Frank, who is a rough, uneducated fellow with the idea that man is the master in his house, proceeds to order her about. After several stormy scenes and some broken china, Norah sullenly does as he commands.

In the last act a letter from England arrives containing a check for \$2,500 from her former employer's relatives and an offer of another position as lady's companion. Frank urges her to accept. Then she learns that he does so because a destructive weed has gotten into the wheat on the Taylor section and he is dead broke. To her joy he confesses that he loves her. She offers the check with which he can buy another section of land and plant new crops, and so all ends well. Shelly Hull as the hired man and Lilian Kinsbury as the tempestuous sister-in-law, were excellent.

"WE ARE SEVEN"

A Farce by Eleanor Gates. Produced by Arthur Hopkins at Maxine Elliott's Theater, Dec. 24.

Peter Avery William Raymond
Philip Martin Richard Barbe
Samuel Lawrence W. H. Gilmore
Thaddeus Morrison Harrison Fowler
Henry Booth William Morran
Colonel Robert Avery Russ Whittal
Miss Lavina Connaughton Edie Miller
Diantha Kerr, her niece Jessie Barricade
Sallybury Duvall Robert Paton Gibbs
Dr. Fanny Grant Jane Peyton
Harriet Florence Gerald
Foster Fred Powers
Officer Flynn Joseph Henley
Officer Hayes Norman Roberts
Lieutenant Sheehan William Crimmins
Bootblack Emmet Bradley
Officer Keith Charles Douglas
Newberry Howard Stuart
Interpreter Farley Thomas E. Jackson

Miss Gates puts a hard task on her audience before she gets fairly under way, but once under way the rather novel lines of her farce monopolize the attention until the web and woof of her plot begins to unravel in the last act, and the threads and strands escape her knitting needles. A good deal of the useless talk between Diantha and her aunt in the office of Col. Avery in the early scenes could be easily blue-pencilled without the least injury to the plot, and with a little more consequential material injected into the scenes of the last act, We Are Seven could be made into a very timely farce, it offers plenty of cues for laughter, and the second act is splendid comedy. As a diversion satirizing the eugenic idea it fills the bill admirably.

The heroine is Diantha Kerr, a handsome young girl under the chaperonage of her spinster aunt, Miss Lavina Connaughton, who is a pronounced victim of the "advanced idea." This idea has taken such a hold on her that she literally counts her chickens before they are hatched. She has theoretically constructed a family for herself of seven children, and given them each a name before she has even selected a father for them.

This prospective father develops in the person of a young man who has just made the discovery that he is fit only to spend the money of his indulgent Uncle Avery, and suddenly decides to throw up the law and turn his attention to real work.

As it happens that Miss Kerr is in quest of a brave youth to serve as her escort and protector in pursuing her eugenic studies in a more or less dangerous section of New York—a young man who must be deaf and dumb, however—our hero, Peter Avery, passes himself off for a graduate of a deaf and dumb institute, and becomes personally attached to her.

A general mix-up develops from the practical joke of some of his male friends in passing themselves off as deaf and dumb, with a view to embarrassing him in his new surroundings, and the piece ends with a scene in police station when all have been arrested on suspicion of planning, in collusion with Peter, a robbery of Miss Connaughton's house. This makes them all talk. Explanations are forthcoming, and as Diantha's only objections to Peter were founded on his congenital default of speech and hearing, she promptly selects him to become the father of her seven hypothetical children.

Mr. Hopkins has made an admirable production of the play, and in Beattie Barricade has secured a clever interpreter of the role of Diantha. She is very winsome and sincere, which is essential to the part. Mr. Raymond is excellent as Peter, and Edie Miller, who was most cordially greeted by many old friends, is fine in the role of Miss Connaughton. Mr. Whittal has a part which gives him but little opportunity to shine, but his acting of the genial old lawyer lends substance to the cast. The part of Lieutenant Sheehan, of the police, received a remarkably virile performance at the hands of William Crimmins.

"IB AND LITTLE CHRISTINA"

Play in One Act and Three Scenes, by Basil Hood. Princess Theater. Matinee, Dec. 26.

ib's Father Harry Montague
Little ib Master Lananah
Old Henrik Maugham Trevor
Little Christina Joyce Fair
ib's Mother Emille Pollni
ib Helbrook Blinn
Christina Charlotte Jves
John William J. O'Neil

In this piece, presented for two matinees at the Princess Theater, the house of "blushes and thrills" departed from its usual policy. Ib and Little Christina is a playlet of strongly romantic order that was produced in London several years ago by Charles Hawtrey. It is a dramatization of a tale by Hans Christian Andersen.

In the first of the three scenes, the audience is introduced to Ib and Little Christina, engaged to be married. The subsequent scene brings out the circumstance that Ib, who has now grown up, has lost his mother and his sweetheart, the latter being now about to marry another. But in the third scene his mother returns with his sweetheart's little daughter, and Ib finds his consolation.

The stage version of this appealing little tale has been well calculated to grip the heart and bring tears to the eyes. As the mother, Emille Pollni contributed some excellent work, while Helbrook Blinn as the grown-up Ib gave another example of his usual finished characterizations. Master Monahan and Joyce Fair were charming as the two children.

"THE GIRL ON THE FILM"

Musical Farce by James T. Tanner, from the German of Rudolf Bernauer and Rudolf Schanzer. Music by Walter Kollo, Willy Breedschneider and Albert Sirmay. Lyrics by Adrian Ross. Presented by the Messrs. Shubert.

Cornelius Clutterbuck John McArdie
Valentine Twiss Paul Plunkett
Daudet Grafton Williams
General Fitzgibbon Percy Terrian
Sergeant Foster John Western
Lord Dangan Mary Hobson
Tom Brown Milbury Ryder
Max Daly George Grossmith
Winifred ("Freddie") Emmy Wehlen
Linda Madeleine Seymour
Signora Gesticulata Jessie Barricade
Olivia Vere Sinclair
Portia Gertrude Birch
An Officer O. P. Galton
Mrs. Clutterbuck Beattie Arnold
Macomber Edward Cutler
Euphemia Knox Connie Ediss

This latest musical comedy comes from the London Gaiety, introducing George Edwards' own production and reintroducing three old acquaintances in the persons of the chic and charming Emmy Wehlen, the ponderous Connie Ediss, and the fantastic, sober-faced mimic and comedian, George Grossmith. The interesting agglomeration is a tribute to an Anglo-German *entente*, both as regards the literary and musical features and the personnel, a composite of both nations. It is English humor grafted on a Viennese libretto, with the English accent and English specialties predominating, with rather tame proceedings in the first act, a picturesque second act, with a laughable climax, a great deal of turkey trotting and tangoing in the last act, and a lot of loud and lively music, with some melodious strains running through the whole.

The plot—for there is a plot—deals with a motion-picture concern engaged in reproducing a historical episode entitled Napoleon and the Miller's Daughter, in which Max Daly, a motion-picture author, actor and producer is to play Napoleon.

This distinguished individual has inspired an ardent admiration in the breast of the romantic daughter of General Fitzgibbon, known as "Freddie," who, on learning that the company is in need of a drummer boy, dons boy's attire and obtains the coveted engagement. When the celebrated Italian moving-picture actress, Signora

Marie Gesticulata, who is specially engaged to play the miller's daughter, threatens to embarrass Freddie in the consummation of her little scheme to monopolize her favorite actor, she uses her ability to speak Italian in causing Max to write the signora an insulting letter in the signora's own language which makes her throw up her job. In this dilemma Freddie, the supposed boy, offers to don female attire, and acquits herself to the entire satisfaction of Max in the role of the miller's daughter. In the third act, the film is shown at a soiree of the Army League, and the old general recognizes his own child in the miller's daughter, and Max meets his fate in the pseudo drummer boy.

The story offers opportunity for some excellent stage effects in the second act, and considerable good comedy on the part of Mr. Grossmith in his impersonation of Napoleon. This act ends in an amusing climax, when just as Napoleon orders the lover or brother of the miller's daughter to be shot against the wall of the miller's house, the owner of the grounds and the mill where the picture is being taken, a rural scene in Poggendorf, Lincolnshire, walks deliberately into the scene and mistakes the motion picture actors in uniform for a host of German invaders, against whom he has been warned.

Miss Wehlen in the part of Freddie won the unqualified admiration of the audience. She has vastly improved since her last visit, and played her part with a delightful display of assurance, vivacity, grace, and charm. Since the days of Della Fox at her best, we have not seen such a boy as she. Mr. Grossmith was capital. Once he brought down the house in a little mimetic scene, when he attempts to make himself understood to the signora and uses the sign language of the cinematograph art to describe a dissolving scene. Again in a sober-faced travesty on Napoleon he achieved a distinguished laughing success. Madeleine Seymour, as a lady secretary in the violence firm, also won the hearts of her audience by her charm and gracefulness, and Paul Plunkett scored as her devoted suitor. Connie Ediss was amusing, of course, in her own peculiar way, and Arthur Wellesley (Lord Dangan) proved that blue blood is not necessarily a handicap to a career as a comedian.

The Girl in the Film is a bright, interesting offering, well staged, handsomely gowned and full of lively strains. A good dancing specialty by Oy-ra and Dorna Leigh added materially to the interest.

"IOLE"

Musical Comedy in Two Acts. Book and Lyrics by Robert W. Chambers and Ben Tesel. Music by William Frederick Peters. Libretto Founded on Robert W. Chambers' Novel of the Same Name. Produced by Harry H. Frazee. Longacre Theater, Dec. 29.

Clarence Guilford Frank Lajer
Lionel Frawley Stewart Baird
George Wayne Carl Gustavson
Harrow Rexford Kendrick
Jethrobridge Gordon Keith
Smyvesant Briggs Leslie Gane
Hiram George German
Archibald Bunn G. Diamond
Fawley Bunn W. E. Howell
Virgil Bunn Augustus Milton
Clergyman George O'Connor
Florist G. Flower
Jeweler G. Diamond
Black Edward Dunn
Green Jack Newton
White Ben Rogers
Lionel Lloyd Montgomery
Iole Fern Rogers
Dione Anna Lee
Lissa May Allison
Philodice Marta Spears
Chlorippe Edna Pendleton
Cybele Edna Temple
Aphrodite Anna Eastman
Mrs. Bunn Lena Robinson

Oscar Wilde had his Patience; Elbert Hubbard now appears to have his Iole. Without making invidious comparisons, let it be said that Iole has some exceedingly brilliant moments to compensate for some undeniably dreary spots. It has distinct novelty as musical comedies go, bright lyrics, excellent groupings and staging generally, truly fine scenic mounting with color and all that goes with it, but music that is just adequate for the carrying on of things and that contains little to linger in the memory.

Clarence Guilford, a poet, has brought up his eight beautiful daughters in the sweet innocence of a sylvan life, far from the evil world without. He has met their curiosity with a deal of sophism that satisfies them and himself because no one can understand it. George Wayne, the proprietor of his bower, comes to dispossess Guilford and falls in love with Iole, one of the daughters. But Iole has become engaged, through the plans of her father, to Lionel Frawley, a Cubist poet, and to his town house Guilford and his family go. As luck will have it, however, Wayne is also the owner of this town house, and at the moment when Iole and three of her sisters are about to marry Frawley and a collection of odd characters of her father's choice, he and his friends break into the place disguised as organ-grinders engaged to play at the wedding, win the girls themselves, and relegate Guilford and the poet

The Annual Number of the DRAMATIC MIRROR, out January 14, will make a strong appeal to the general reader, but will prove of special interest to the aspiring young playwright, motion picture dramatist, and the student of the drama in all its phases. An unusual range of subjects is embraced, covering the theater, vaudeville and motion picture field, and dealing with players, playwrights and producers. Among the special features the MIRROR announces the following:

"Confessions of a Playwright," a graphic account of the Ups and Downs of a Struggling Writer for the Stage.

"The Team That Split," the Story of a Vaudeville Team, by Dora Debo Whalen.

"Black Friday," an amusing Little Sketch of a Young Playwright Who Keeps an Appointment With a Producing Manager.

"Notable Casts of the Last Century," by Robert Grant.

"From Variety to Vaudeville," by Will Cressy. An Interview With Will Collins, of London, the distinguished International Vaudeville Agent.

These represent only a few of the many excellent articles, stories, pictures and poems which will make the issue one of the most notable ever brought out by any dramatic journal.

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back to the sylvan bower, presenting them with the deed.

This admits of much witty characterization, particularly of Guilford, who is clearly drawn to represent Elbert Hubbard, and a great deal more satire on matters of art, being essentially, in that respect, a virile appeal for common sense. Guilford's adroit ways of getting out of embarrassing questions and situations creates much clean fun of the best sort, and affords Frank Lalor, with his little eyes and animated eyebrows, opportunity of which he takes creditable advantage. Stewart Baird is the Cubist poet and does him well, but scarcely with any direct inspiration. Much more spirit is in the work of Carl Gantvoort as Wayne. The role of Ferné Rogers is in its way quite a treat. She is pretty, graceful, speaks her lines well, and has an exceedingly pleasing voice, of which she has considerable control at trying moments. Hazel Kirk was Vanessa, the sister second in importance to Iole, and did good work opposite Leslie Gaze, a good matinee actor.

Credit must be accorded to Ernest Albert for his beautiful scenery, particularly of the peach and plum orchard in the first act, which was quite a marvel of harmonious colors and daring effects. To Ben Teal, then, record praise for some clever, although not exactly new, dances and groupings generally, with many other evidences of the ripe art of an experienced stage director.

Out of much mediocre music, the song "Iole" may attain a degree of popularity, although even that seems reminiscent of something heard elsewhere. The better numbers are "Back to Nature," "O Precious Thought," "If Dreams Come True," "Why Do You Think I Love You So?" "Time Is Flying," "Nude Descending a Staircase," and "Take It From Me." The finale is a cumbersome, long-winded affair, worked out in heavy, grand opera style.

AT OTHER HOUSES

WEST END.—This week The Lure, with the original Broadway cast, which includes Vincent Serrano, Mary Nash, Edwin Holt, Dorothy Dorr, George Probert, Lola May, Suzanne Willis, Eugenie Woodward, and May Donohue.

BROOKLYN OPERA HOUSE.—Rose Stahl in Maggie Pepper, is this week's attraction. This Charles Klein play that did not do very well when first presented on Broadway, has made considerable money on the road.

GRAND OPERA HOUSE.—Molly Pearson has returned to the east of Bunty Pulls the Strings, which is now at this house.

PROSPECT.—The Man From Home, with Walter Marshall in the William Hodge part. The original Liebler production is used.

ROYAL.—Bertha Falsch in Rachel, direct from the engagement at the Knickerbocker. The production has been moved intact.

J. W. BROOKS HURT BY CAR

Manager 'is Run Down in Broadway and Sustains Painful Injuries in Face

Joseph W. Brooks, associated with Klav and Erlanger, while crossing Broadway at Forty-fourth Street on the afternoon of Dec. 20, was struck by a south-bound trolley car. He was thrown clear of the track and sustained severe bruises and laceration of the face. The injured man was helped into the Criterion Theater and then taken by Dr. G. W. Lelzer, who was a witness to the accident, in his automobile, to the latter's home, where the wounds were dressed, after which Mr. Brooks was removed to his own home, No. 1 West Seventieth Street.

It is feared that the shock of the accident may cause a return of the nervous trouble from which Mr. Brooks was suffering last Spring, which caused him to take a trip to Europe, from where he returned in improved health.

PROFESSIONAL "HAMLET" MATINEE

In response to the requests of his fellow-actors, Forbes-Robertson has arranged to give a professional matinee of Hamlet. The performance will take place on Jan. 9, at the Manhattan Opera House.

HENRY MILLER RETIRES

Famous Actor Gives Up Acting, but Will Continue in Producing and Management

Expressing a bitter diatribe against public taste, Henry Miller left the stage of the Broadway Theater in Denver, Colo., on Saturday night, declaring he would retire as an actor and give his future attention to theatricals solely as manager and producer. His permanent location will probably be in New York.

"You see," he said, "the people no longer want the fine and delicate in art. Everything must have what they call the 'punch.' It is a public taste that is not so much to be deplored as to be misunderstood. We must conform, as Emerson says. We have to give the people what the people want. If the fiber is a little coarser, provide it."

"I will make my bow in good order, and remembrance over the days and nights when Augustin Daly set the high pace for us then young players, and made us understand the beauties and glories and demands of the profession."

LONDON HIPPODROME RIOT

Ethel Levy's Defense of Ned Wayburn Causes Noisy Outbreak of Chorus Girls

A noisy demonstration of angry chorus girls manifested itself at the end of the presentation of Ned Wayburn's new revue at the London Hippodrome during Christmas week. It happened when Ethel Levy, who scored a decided hit, in her curtain speech extolled Wayburn and entered on a defense of him against unknown critics and detractors.

Designed by an organized movement a large group of chorus girls, from one of Mr. Wayburn's former productions, occupied seats in the gallery, and from there the protest issued.

Newspapers deprecate Miss Levy's eulogy and pronounce it unfortunate and entirely gratuitous, since the revue rests on its merits, and needs no defense.

HEDWIG REICHER HONORED

News comes from Berlin that the popular German-American actress, Hedwig Reicher, has been specially selected by Gerhardt Hauptmann to create the role of Penelope in his historical allegorical drama, The Boy of Odysee, which will receive its premiere early in 1914. Miss Reicher was for several years the leading actress of the Irving Place Theater, and about three years ago made her debut in English in On the Eve. She is essentially a poetic actress, and was unexcelled in Wilde's Salome when she appeared in that role on a special occasion shared with Dr. Wuelner at what is now the Plaza Theater.

"SARI" PRODUCED

Henry W. Savage's production of Sari, an English adaptation of Der Zigeunerprimas, the Hungarian operetta which has been played all over Europe, was made in Atlantic City, N. J., on Christmas night. The cast includes Miss Hajas, Blanche Duffield, Charles Meakins, Carl Stall, L. Wilmuth Merkyl, and J. Humbird Duffy.

WEDDING BELLS AT SPRINGFIELD

SPRINGFIELD, MASS. (Special).—Monday, Dec. 22, was an eventful day in the lives of Lois Howell and G. Swayne Gordon, leading actors of the Poli Stock company. Between the morning rehearsal and the matinee they slipped down to Thompsonville, Conn., the local Gretna Green, and were married. The popular young couple are receiving congratulations on every hand.

PAVLOVA-ATWELL EMBROGLIO

Anna Pavlova asked the United States District Court, Dec. 25, to restrain Ben H. Atwell from prosecuting suits against her, in the municipal courts of Cleveland, O., and Washington, D. C., which suits, the dancer alleges, are a part of a plan to harass and annoy her by filing claims

against her where she is filing engagements.

The suits are the outgrowth of Pavlova's cancellation of contracts with the Max Rabinoff, Inc. Enterprises, under the management of which she had agreed to tour the country.

The dancer also asks damages of \$4,000 from Atwell and Simon O. Pollock, his attorney, because of financial injury and inconveniences suffered through them.

ENGLISH GOOD CHEER

Distinguishes Christmas Reception to Visiting English Actors

A unique Christmas party was held Tuesday afternoon, Dec. 23, at the Twelfth Night Club rooms, West Forty-sixth Street, by the New York Chapter of the Actors' Church Alliance, in honor of Sir Johnson Forbes-Robertson and Lady Robertson. Mr. Cyril Maude and Miss Margery Maude, Real old English plum pudding, wreathed in holly and blazoned with brands, greeted the guests of honor, who were extremely gracious and delightful. The rooms were wreathed in holly and in place of electric light old-fashioned candlesticks were used to furnish illumination and add an Old World touch to the occasion.

Ben Greet, president of the New York Chapter, acted as host, assisted by the Rev. Walter E. Bentley, secretary. Mrs. Vivian, assisted by Miss Ruth Vivian, Mrs. Walter E. Bentley, and Miss Violet Anderson, had charge of the refreshment tables. Among those present were the Right Rev. Bishop Burch, Bishop Suffragan of New York, and Mrs. and Miss Burch; Right Rev. Dr. Courtenay, rector of St. James's Church; William H. Crane, Amelia Bingham, Augusta Haviland, W. Montagu Love, Mildred Holland, Rev. Father John Talbot Smith, Georgia Esmond, Irene Ackerman, Mrs. F. J. Swift, Mrs. Katherine Fay, George A. Dunlop, Nicholas Betts, Peter Flint, Augustus A. Heaton, Rev. J. H. Miller, of Newark; Rev. P. M. Sherman, Rev. Dr. C. Brenton, of Trinity College, Hartford; Rev. Henry T. Scudder, Mrs. Henry Miller, Walter Meigs, William H. Wood, Rev. Dr. H. M. Denlow, Rev. and Mrs. George F. Degen, of South Byfield, Mass.; F. A. Langstaffe, Rosa Rand, Eliza A. Harris, Olinde Drescher, Mrs. Thomas King, Emerson Chamberlin, George F. Kirke, and a host of others. Despite the inclement weather there was a very large attendance and the party was voted a great success.

The January service will be held at the "Little Church Around the Corner" later in the month, and the Rev. Dr. Clendenin will be the preacher.

A symposium on the present tendencies of the theater will be held later in the month, and the speakers and place of meeting will be announced in our next issue.

WALTER E. BENTLEY, Secretary.

DREAM GIRLS' AUCTION

Augment Empty Stocking Fund with \$47 at Winston-Salem, N. C., Auditorium

The Dream Girl Company, while playing Salem, N. C., assisted in the raising of the Winston-Salem Journal's empty stocking fund. It resulted in a donation of \$47.06 from the Auditorium. Part of the amount represented a percentage of the box receipts, and the rest of the donation was raised by an auction sale, conducted from the stage, by the Dream Girls, after the performance.

During the day the Dream Girls went from store to store, during a drizzling rain, and collected such articles as the merchants chose to contribute. These carefully wrapped, were offered for sale at night, to the highest bidder.

MISS MATTHISON'S NEW PLAY

About the middle of January the Drama Producing Company will present Edith Wynne Matthison in a new play by Margaret Turnbull called The Deadlock. Miss Matthison was last seen in the Charles Frohman production of The Spy at the Empire Theater.

The PUBLICITY MEN

L. Lawrence Haren has replaced representative Kellar as publicity man for Harry Von Tilzer's production of To-Day.

Mrs. Josephine Libby has replaced Mrs. Adolph Schaffmeyer as chairman of press for the Theater Club of New York.

Caldwell B. Caldwell was in Rochester last week doing the press work for three attractions, Raymond Hitchcock, Nearly Married, and George M. Cohan himself.

Season's greetings from Syracuse from Billy Reynolds, in advance of Willie Collier. Also from Guy Smith, ahead of George Arliss.

John Henry Mears, seven days ahead of John Drew, is winning publicity for his star by assisting at tango exhibitions and lecturing on his trip around the world.

Spencer Shaddin has costly ensconced himself as chief agitator for the much-discussed film, The Inside of the White Slave Traffic. Headquarters are in the Werba and Luescher offices.

Leander Richardson, who did publicity work for Lorillard and Baker's film, Sixty Years a Queen, is back with William A. Brady, doing the special work for The Things That Count. Murdoch Pemberton is still general press representative.

It looked like a jubilee of publicity men in Toronto recently when a number of them, including James Shesgreen, ahead of Margaret Anglin, Al. Strassman, ahead of Millicent, Charles F. Towle, ahead of the Benson Players, Jimmy Fieda, ahead of Faversham, and Dave Wallace, ahead of Omar, all played the town together.

A Tuxen Worm is responsible for a story that was circulated to the effect that the film in The Girl On the Film, was not to be found anywhere. A dispatch was sent to J. N. Malone, manager of the Gaiety Theater in London to forward a duplicate by the next boat, so that the New York opening could take place as scheduled.

The press department at the Princess Theater has on private exhibition the drawings recently submitted in the contest for a design suitable for a trademark of the house. Only ten of the drawings were held to be worthy of serious consideration, and none of them came up to the requirements.

Those odd three-sheets being posted up everywhere about town for Iole, showing a dancing maid of piquant face in a strikingly Parisian combination of colors, are on pleasant view through the agency of Eddie Well. The original was drawn by George Chisbe, a young relative of Manager France, recently returned from artistic studies in the gay capital.

William C. Muller, assistant to Dick Lambert, press man for Morosco, recently made the discovery that Theodore Bassett, who plays Jarvis the butler, in Peg o' My Heart, at the Cort Theater, is well known in England in many branches of sport. Bassett was the man who sold the racing mare Perdita II. to Lord Marcus Brough for the late King, then Prince of Wales. Incidentally, he is a wrestler of some repute. While touring with Margaret Anglin, he issued challenges all along the route, but was taken up only once, when he defeated a 365-pound Scotchman at Edmonton, Alberta. Muller has persuaded Bassett to issue another challenge to any one in the theatrical profession who will conform to the following rules: First, the opponent must be an amateur; second, the toe and strange holds are barred; and third, the award will be made for the best two out of three falls, catch-as-catch-can style.

ESTABLISHED JANUARY 4, 1879



THE NEW YORK DRAMATIC MIRROR

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"THE MIRROR" CHANGES HANDS

WITH the next issue THE DRAMATIC MIRROR enters upon a new era of its existence. Mr. FREDERICK F. SCHRADER, editor of THE MIRROR since 1912, and Mr. LYMAN O. FISKE, for many years business manager, having acquired a controlling interest in the paper, will assume active charge of its business and editorial management, unhampered by any obligations to, or affiliation with, any person directly or indirectly connected with the theatrical profession, vaudeville or motion picture interests. Not a single share of stock has for the past two years been held or is now held by any person so connected, rumors to the contrary notwithstanding.

THE MIRROR is distinctly a private publishing enterprise, and will be devoted now, as it has been heretofore, to the best interests of the theater, the manager and the actor. The new publishers believe that they have acquired a valuable property, and confidently appeal to their friends for their good will and support, and to the general public in and out of the theater for a continuance of the encouragement which has been so generously forthcoming of recent months.

THE MIRROR will be an absolutely independent organ of the theatrical profession and motion picture industry.

PLAY REVIEWING

THE dramatic authors of Paris are profoundly agitated over the proposal of a number of journalists in that city to abandon the modern practise of first-night dramatic reporting in the press and the intention of the critics to recur to their former custom of publishing their dramatic reviews at the end of the week.

This hint from Paris has its commendable as well as its reverse side. Candidly, we are of the opinion that criticisms written between 11.30 P.M. and 1 o'clock A.M. are, in the nature of things, mentally undigested and without the merit of perspective. It is necessarily hackwork reporting. To be adequately fair as well as interesting, the task can be performed only by writers who have long been trained in such work, and is altogether unsatisfactory when done by a dyspeptic, or a man with a mind deficient in the soundest judicial qualities.

But the public demands a discussion

of the play at the breakfast table, and there is the rub. The public demand must be gratified. "Was the play good, bad, or indifferent?" "What is it about?" "Who is playing it?" The answer must be provided by the paper which is served with the coffee and rolls.

Possibly the critics of Paris are more conservative than ours, to account for the perturbation of the authors. Possibly they are less prone than ours of New York to commit themselves to a categorical verdict; for here a play is either good or bad, "great" or—nothing. With us there are no middle tones in the problem, no nice balancing of the scales of justice, one quality contrasted with the other, virtue offset against a fault. If we like a performance we soar into hyperboles. A thing is immense, wonderful! If we do not like it we say that it is unendurable. We poke fun at it, we kick it, we trample on it. It is pretty much a matter of personal attitude and a state of digestion. One critic goes to one extreme, another takes a diametrically opposite tack. In the end, the playgoer is as sadly puzzled to know what to think as a voter on election night reading the "extras."

We seriously doubt, in view of this state of things, whether the dramatic authors of New York would display any interest if our critics were to abandon first-night reviewing. Most of them, we daresay, would care little if the papers printed no reviews at all of their plays. Some would rejoice.

A hastily-written review cannot possibly possess the interest of a carefully digested criticism which requires time, thought, and labor. That is the work, not only of a judge of plays and players, but of a literary man. But where dramatic criticism is regarded chiefly for the interest which it possesses as news, the prevailing custom will probably be adhered to. In this way a dramatic performance receives about the same consideration, in some instances, as a fire or a Black Hand outrage.

THE TECHNIQUE OF A SQUAT

(From the Evening Sun.)

The famous fall scene, which used to be the biggest comedy moment of the play when Miss Selma Fetter played the role, fell rather flat because Miss Bingham persisted in eluding it, as it were. Anatomically she misplaced herself entirely in that fall. When she should have sat down hard, according to the fashion which has never changed or varied since Mother Eve's foot first slipped on a piece of apple peel, Miss Bingham simply took a list to starboard, as it were, and did a very mild full-length stage fall. By doing this she may have saved herself a jar, but she also robbed the audience of a distinct impression.

SPARKS

(From the London Era.)

The curse, as a dramatic and active expedient, is extremely old-fashioned. Gilbert ridiculed it in *Patience*, and the old proverb that curses, like chickens, come home to roost is generally accepted as an axiom. And long ago Sterne, in *Tristram Shandy*, gave us a burlesque combination of great length with commentaries. I can visualize a stage curse which might have moved mountains, and certainly moved many of us who are now elderly men. A very beautiful woman, with dark, flashing eyes, is addressing a craven who has deserted her. With perfect diction and excellent easy elocution the sentences come from the girl's lips, red hot with fire and feeling. Her eyes flash, her whole being seems spending itself in dire denunciation and concentrated hate. It is the famous curse in *Leah*.

And here is a charming old lady—I suppose, without impoliteness, one may call seventy-one "old"—haile, humorous, and contented, as so many elderly actresses are, chatting with me over the past and its glories.

Miss Bateman—Mrs. Crowe, as she always reminds us in brackets—is a link with the Victorian age. Yet she is not by any means a *laudator temporis acti*. She is quite ready to join in the smile with which it is the fashion to greet mention of *The Lady of Lyons* and *Money*. She fully realizes the funny points in the acting of the old school. She played a child's part with Edwin Forrest in a portentous piece called *Matamora*.

Miss Bateman and her sister made a pair of the most curious juvenile artists the stage has ever known. They appear to have been really intelligent and dramatic young people; and though, doubtless, they were cleverly "coached," they must have had real talent to have pleased the public of the day—a public with the Phelps and Macready standard still in their minds. Miss Bateman shows me a photograph of herself as *Richard III.* at the age of seven—a very pretty child with corkscrew curls hanging down on each side of her face and plumed helmet, brandishing a sword, with one little leg stretched forward in a combative pose. "I shall never forget the trouble I had with that leg," says Mrs. Crowe, contemplatively. "My father used to scold me terribly, because, following the natural inclination of girlhood, my knee would turn inward instead of out. 'Knee out,' he used to cry at me from the wings. That was when Barnum brought us to England in the Summer of 1851, and we acted at the St. James's Theater in an adaptation of a French piece, *Le Mariage Enfantin*. Phelps wanted me to play *Arthur* in *King John*, but my father refused unless Phelps would let myself and my sister do the adaptation as an afterpiece."

"What kind of a piece was it?"
 "Slightly risky, with a good deal of what I may call delicate *double entendre* in it, arising from the conversation of the unconscious little bride and bridegroom."

"What was the transition between *Young Roscius*—perhaps I should say *Roscia*—and the dramatic actress?"

"I left the stage for some years and came back to the Winter Garden, New York, as an adult performer, afterward getting experience and practise by touring with my father, and playing leading parts. Oh, those pieces—those dreadful pieces! *The Hunchback*! *Ingomar*! and others! The dialogue, the ethics—and the heroes!"

"How was it that they were tolerated?"

"There were so many leading actors who were handsome and lovable. I played *Juliet* to John Wilkes Booth's *Romeo*. He was really a beautiful creature. You couldn't help admiring him—and so amiable, so sweet, so sympathetic! Then there was G. V. Brooke, a splendidly handsome fellow, with a style to correspond. These men played on the audience with their personalities 'like a pipe,' as Hamlet says. You forgot that *Claude Melnotte* was a cad when you heard his fluent fustian from the lips of an Antinous, perfectly enunciated, musically delivered, and vivified with rich, emotional earnestness! You have none such lovable leading actors nowadays. The great Irving was elevated, unapproachable, and no one could accuse him of beguiling an audience by musical diction. In appearance he was distinguished, striking, and he inspired affection—but not in the way I mean."

"People were franker about their feelings in those times—not so analytic?"

"Yes. I must tell you one anecdote, for I am really proud of it. When I was a

woman-actress Thackeray came to see me play. I was considered good-looking then," and in proof Mrs. Crowe hands me a daguer-type of the fine young girl with flashing eyes I have mentioned above, "and a friend told me afterward that he went to his club from the theater and cried in his impulsive way, 'I am in love for the first time in my life! Such a splendid woman! Such a fine actress,' etc., etc."

"Yes," says Mrs. Crowe, meditatively, "It is something to have been loved by Thackeray—even for five minutes!"

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players, whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-box or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

AIDA HEND, Kansas City.—Write to Madame Pilar-Morin, care this office. No questions answered by mail.

HENRY CARLTON, Saybrook, Conn.—We do not know who publishes Sheldon's "Romances" and Knoblauch's "Kismet." Give your order to your bookseller.

ENQUIRER.—Robson and Crane appeared for the last time as joint stars in *The Henrietta* at the Star Theater, New York, May 11, 1889.

PHILADELPHIA.—John Lorens was married to Warda Howard last season. Don't know where Mr. Whiteman is. Clarence Chase is at Poli's Theater, Springfield, Mass. Florence Hill is at the Gayety Theater, Hoboken, N. J.

B. P. R., Philadelphia.—1. The address of William T. Price is 1440 Broadway. 2. Rumsey Play Company, Lyceum Theater Building; Sanger and Jordan, Empire Theater Building. 3. Blanche Bates was born in Portland, Ore., in 1875. 4. We do not know where Emma Dunn was born.

D. L. PRACHER, Chicago.—Forget-Me-Not was first produced in New York Dec. 18, 1880, with Rose Coghlan and Osmond Tearle. The last performance of which we have any record was June 7, 1895, at Hoyt's Theater, New York, with Jane Achurch. In the interim it was repeatedly seen here with Genevieve Ward and others. It was written by Herman Merivale and F. C. Grove, and was played for the first time on any stage in London, Aug. 21, 1879, by Miss Ward.

H. BARNHURST.—The cast in the children's performance of *Alias Jimmy Valentine* was the following: Handler, William B. Ward; Smith, Jerome Fernandes; Bickendolfebach, Sydney Ray Melven; Bill Avery, Irving Glick; Doyle, John Hines; Mrs. Webster, Pearl Egan; Mrs. Moore, Ruth Wells; Robert Fay, George Tobin; Rose Lane, Alma Sedley; "Blinky" Davis, John Collier; "Dick the Bat," Thomas Tobin; Lee Randall, Donald Gallagher; William Lane, Carl Kahn; Ned Joclyn, Clarence Rockefeller; Bell Boy, Vivian Tobin; Robby, Philip Traub; Kitty, Leonie Flungrath; Williams, John Albert Melven, Jr.; Pommader Walk, John Bayle, George Tobin; Lieut. The Hon. John Bayle, R. N., Daniel Burns; Admiral Sir Peter Antrobus, Ben Benton; Jerome Brooke-Hookyn, Esq., William Collier, Jr.; The Rev. Jacob Stern-royd, D.D., F.S.A., Sydney Ray Melven; Mr. Basil Pringle, Edwin Wilson; Jim, Jerome Fernandes; The Muffin Man, Philip Traub; The Lamplighter, Thomas Vorden; The Eysore, Paul Thomsen; Madame Lucia Lachenas, Rea Martin; Miss. Marjolaine Lachenas, Jean Ford; Mrs. Pamela Pickett, Isabelle Lamon; The Hon. Caroline Thring, Dorothy Vernon; Miss Ruth Penymint, Pearl Egan; Miss Barbara Penny-mint, Vivian Tobin; Nanette, Berta Donn; Jane, Genevieve Tobin; Footman, Mr. Parker.—Disraeli: The Duke of Glastonbury, Sydney Ray Melven; The Duchess of Glastonbury, Ruth Wells; Adolphus, Viscount Cudworth, Edward McComber; Lady Cudworth, Genevieve Tobin; Lord Brooke, of Brookhill, Thomas B. Carnahan, Jr.; Lady Brooke, Helen Chieffo; Lady Clarissa Pevensy, Hazel Turney; Charles, Viscount Delford, Daniel Burns; The Rt. Hon. Benjamin Disraeli, George Tobin; Lady Beaconsfield, Dorothy Vernon Wolfe; Mrs. Noel Travers, Madeleine Chieffo; Sir Michael Probert, Bart. Millard Harris; Mr. Hugh Meyers, Richard Nagle; Mr. Lumley Foljambe, David Ross; Butler of Glastonbury Towers, Albert Melvin; Footman of Glastonbury Towers, Lauren Pullman; Baccot, Disraeli's butler, Eugene Fried; Potter, Disraeli's gardener, Thomas B. Carnahan; Flocks, a rural Postman, Jesse Kelly; a Clerk, Arnold Lesser.

Personal

AULICK.—The death of W. W. Aulick, one of the most popular press agents in the profession, and long connected with Liebler & Co. as head of their literary department, is recorded elsewhere. His removal from the ranks of hustling publicity promoters cast a general damper on the holiday spirits of his large circle of friends in and out of the craft.

DODGE.—Wendell Phillips Dodge, formerly dramatic editor of the *New York Press*, has been appointed dramatic editor and critic of the *Strand Magazine*, the



THE LATE W. W. AULICK.

latest magazine of the popular order to open its columns to matters of theatrical interest.

FRANCE.—Anatole France, French philosopher, romanticist and author of *Thais*, delivered a lecture before the Fabian Society in London, December 11. George Bernard Shaw presided. He warmly congratulated the lecturer, whereupon the latter embraced him and caused blushes to mount the Shavian cheeks by the sudden imprint of two Gallic kisses. Now, if the contretemps between G. B. S., and Maurice Maeterlinck, which gave rise to the suggestion that the two celebrities enter the ring for a three-round bout, could be substituted by a two-round osculatory set-to, admirers of these intellectual giants would feel greatly tranquillized.

LESLIE.—Marguerite Leslie came out triumphantly in the production of *The Secret* at the Belasco Theater, in which she gives a most impressive performance of the role of Henriette. She is one of the younger class of actresses with a future. Her emotional scenes are admirable expressions of force in repression and intellectual dignity. She is commanding even in her silence and is never explosive. Her forte seems to be roles like Camille. Miss Leslie is a sister of Marta Hedman and a native of Sweden. She has a great reputation in California and the West.

SCHIFF.—It happened after all, and Fritz Schiff is happily united to her third husband, George Anderson, who is also her leading man and manager. The ceremony took place secretly on Wednesday, Dec. 24, Rev. F. A. Welles, of New Rochelle, being the officiating clergyman. Miss Schiff was divorced from her first husband, Baron Fritz von Bardeleben, in 1909; from her second husband, John Ford, the novelist, less than a year ago, soon after which it was reported that she had become engaged to Mr. Anderson. This, however, she strenuously denied. But as the event was expected no one is surprised.

WILLIAMS.—For the many good wishes extended *THE MIRROR* in the form of Christmas cards from players all over the world, herewith jointly the thanks of the entire working staff. None was more appreciated than the card of Gus Williams, showing a portrait of the old-time fun-maker on an easel, and Father Time, palette in hand, temporarily resting from applying his brush. Underneath these lines:

Perhaps a little older grown,
Perhaps some old illusions gone.

WHITE.—The merry scene which adorns this week's *MIRROR*'s cover from *The Little Café*, is from the White studio.

THE SECRET.

(Continued from page 5.)

over me. And then I was seized by temptation. It was not so easy. One wishes evil ardently, and then again—Listen, to-day I tried desperately to save Henriette. It was too late. I had deceived her so long. I hated the idea of her marriage—this beautiful marriage. I did everything to prevent it. Your words about this perfect union, this ideal love, pierced me through and through. And her little face, all beaming with hope. I could not stand it. I smiled without saying anything. And before! Before she loved Ponta. They loved each other to distraction, while I—I waited.

And so she goes on, baring her villainy until he doubts her every motive and bids her keep her infamies, and not to pollute him with her touch. Then her plea for charity, her utter helplessness in the toils of her passion for wickedness, her mental conflict between good and evil, to which he replies with a vow of detestation, and Denis enters.

This brings on one of the most interesting scenes of the play. Constant is deeply humiliated by what he has just heard, and in a manly plea he confronts his friend with all the details of Gabrielle's startling revelation. "For eleven years," he says, "I have lived at the side of a criminal." This man, so deeply bowed by his suffering, is a more pitiable spectacle than Denis and speaks not without a profound impression on the latter. When the interview is at an end, the reconciliation of Denis and Henriette is accomplished.

Bernstein follows closely the lines which he successfully pursued in *The Thief*. There is an undeniable analogy between the woman who steals in order to procure adornments to keep her husband's affection, and the woman who adores her husband and wantonly destroys the happiness of her best friends—criminals both, whose only saving grace is their marital probity.

The characters in the play are defined with a peculiarly clear sense of proportion. Denis, with all his diffidence, is a forceful, sane individual, with a trait of true aristocracy of mind and manner. Constant is cleverly drawn as a man of affectionate disposition, a strict sense of justice, and typifies the man of honor in vigorous strokes. His idolatry for his wife never becomes a weakness, and his contempt for Ponta, when he avoids him in the second act for playing the part of an intruder on Henriette's happiness, places him on a high pedestal of noble manliness. Henriette is sympathetically pictured as a woman who makes amends for an error of the past with loyal devotion to her husband, and Charlie Ponta redeems himself from the reproach of philandering by the sincere avowal of his sufferings over his broken engagement to Henriette. In Gabrielle the author has drawn an abnormal type of woman, whose wickedness is of the blood rather than of the heart. Constant in the end forgives her; we cannot. **FREDERICK F. SCHRAEDER.**

"THE RIVER," BY MAX HALBE

The Manchester Repertory Theater recently produced Max Halbe's latest play, *The River*, which is described as highly impressive. It succeeds in the attempt, not too often tried, to make the natural background harmonize and coalesce with the human emotion and action. Says the *Manchester Guardian*: Halbe is less an artist than a dramatic mechanician. But he has at least given us a last act through which something of the terror of the torrent breathes.

We should, perhaps, have liked a little less "realism" and a little more river. In his anxiety to "throw in" a good drama along with his atmospheric experiment, Halbe has swamped the frail craft of imagination. By the edge of the Doorn fields in Silesia there crawls the sluggish Vistula, an icebound deep in Winter, a raging monster when the sun first melts the Russian snows in Spring, and the river is the calendar of destiny as well as dates to the peasants by its banks. But Peter Doorn's philosophy is "Damn the river." His brother's, the clever young surveyor-in-chief, is "Dam it," the boy Jacob would fain be left to dream of it. Only one thing the three have in common—a love for Renate, Peter's wife. Peter is heir to all the family possessions (by the thoughtful destruction of a later will) and his younger brothers are silently hostile—one from luckless love, the other from boyish rage. And Renate herself is stricken by conscience.

Early in life the river had sucked down their two children. This Renate regards as God's penance. From that day she has been her husband's wife in name only. It is his renewed assertion of his rights (in a terrible scene) that rouses Henry and the woman to fury. And as the three overwrought people are literally at each others' throats there is a cry of "The dam is burst."

In their frantic struggles to avert the worst, Peter and the boy Jacob meet. Still furious, they quarrel till the waters surge over their strife. The river takes its last sacrifice, and the drama ends on the note of sins as surely rued as the river's waters break to the sea.

Prominent Critics

Although George Foxhall has been the dramatic critic of the *Springfield, Mass., Union*, only since last September, when he succeeded Howard P. Merrill, he has already given tokens of possessing the genius of combining critical analysis with literary elegance. Mr. Foxhall gained his theatrical experience as the confidential man of James K. Hackett, on the road and in New York, for a year and a half, when Mr. Hackett was most prominent as an actor-manager. He left the theatrical business to join the editorial staff of the *Frank A. Munsey Company* and remained

GEORGE FOXHALL,
Dramatic Critic Springfield (Mass.) Union.

with the well-known publisher four years. When he resigned his position it was to devote himself to fiction writing. He is the author of over a hundred short stories, about a score of poems and one novel, at present in the hands of the publishers.

Mr. Foxhall was born in Wakefield, England, Dec. 25, 1882. Both parents died when he was a baby, so he had to look out for himself pretty early in life. He had a fairly hard time doing it sometimes, but declares he always found the world full of kindness and helpfulness. Worked hard educating himself and found plenty of people willing to help him along with it. He began as a country telegraph messenger at the age of thirteen, and subsequently went into the office of the *Wakefield Express*, a good-class English weekly newspaper, four years later. At the age of twenty he was put in charge of the costs and stock departments of the largest coal-cutting machinery concern in England, but the literary bee was even then buzzing in his bonnet. He came to America in 1906.

"THE NIGHT HAWK"

Mr. Alan Campbell, a son of Mrs. Patrick Campbell, has recently taken over the management of the Globe Theater in London, and ushered in his tenancy of the house with a comedy entitled *The Night Hawk*, by Lechmere Worrall and Bernard Merivale.

Its hero is an amiable but brainless young man about town who belongs to a West-end club called "The Night Hawks," though he himself is a good deal more of a pigeon. The members of the club bind themselves to get up in the evening and go to bed in the morning, and never to wear anything else but evening dress.

When starting off for a night club, the Hon. James Daubenay, for such is his name, comes across a charming girl from the country (Miss Jane Cooper), who has missed her last train. He takes her in his motor to the remote farm, and spends three weeks as a handy-man in the employ of her Puritanic father, very much to the benefit of his health. He then comes back to the West-end and night life, and is followed by his country maid, who appears in his rooms in "Night Hawk" costume. He is distressed at this, and they embrace, and presumably live happily and rurally ever after.

Frankly, says one London critic, the moral of the "simple life" would have been more forcible if there had been a little more truth about its representation. A rural scene in which a newly-ploughed field and blazing sunflowers and chestnut blossom appear together does not reassure one as to the author's—or "producer's"—study of nature, nor does the farmer's daughter who talks about her "bête noire." In a word, the play is a conventional farce-comedy of the shallowest type.

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Extra Matinee Friday, January 2nd

TO-DAY

THE SENSATIONAL HIT OF THE CENTURY

Miss C. Adler, of New York, made ar-
rangements last week to have the crippled
children in this city witness a performance
of "Nurse Ma, at the Royal Theater in the
Bronx

KELLOGG SENTENCED

Song Publisher Who Gained \$40,000 from Others'
Poetry Must Go to Prison

A jury, after deliberating for three hours in the Government case against Robert B. Kellogg, the music publisher, who had been on trial for one week in the Federal Court, returned a verdict of guilty on two counts, with a recommendation of mercy, Dec. 20.

Judge Grubb, immediately after the verdict, sentenced Kellogg to thirteen months in the Atlanta Penitentiary. The charge on which Kellogg was tried was using the mails to defraud ambitious writers of poetry. Fees amounting to over \$40,000 have been extorted from deluded song-writers.

Kellogg collapsed in the corridors of the court building after the sentence.

ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council, held in the secretary's office, Room 605, Long-stre Building, New York city, Dec. 22, the following members were present: Mr. Francis Wilson, presiding; Messrs. John Cope, Edwin Arden, Digby Bell, Thomas Wise, Richard A. Purdy, treasurer; Albert Bruns, Charles D. Coburn, William Sampson, and Frank Gilmore.

New members elected:
George Saunders, Adelaide Wilson.
Janet Becker, Walter D. Greene.
Samuel Klineck, William Parks.
Harry S. Robinson, Clara Lipson Mann.
J. Roland Howe, Frank Craven.
Leslie Austin, Bernice Golden.
Gertrude Dallas, John Maurice Sullivan.
Leonard Frost, A. E. Allen.
Augusta Haviland, Remy Kelly.
Bertha Mann, Mary Servino.
Natalie Alt, Olive Harper Thorne.
Elizabeth Murray, Dorothy Turner.
Walter Hilde Paschal, Arthur Row.
Jerome Patrick, D. C. Fernald.
Clare Weiden, Charles H. Fleming.
Tully Marshall, George D. McQuarrie.
Ina Goldsmith, Alexander Calvert.
George T. Meech, Gertrude Wise.
Andrew Mack, William Morris.

Mr. Bruce McRae, corresponding secretary of the association, having gone on tour, Mr. John E. Warner has been appointed as acting secretary and is now rendering service.

The president, Mr. Francis Wilson, stated that he had received a letter from Judge Lindsay, who announced that he would arrive in New York about the 22d and during his stay would like to address the members of the Actors' Equity Association and secure the association's indorsement of the plan that he proposed to outline for the protection of stage children. Time and place to be arranged at their mutual convenience.

By Order of the Council,
JOHN E. WARNER, Act. Secretary

GERTRUDE DALLAS ILL

Pittsburgh, Dec. 20 (Special).—Gertrude Dallas is at the West Penn Hospital here with an attack of appendicitis, after but recently entering the cast of Newly Married. Christmas Eve, after the performance, she was compelled to go to the hospital for urgent medical observation. The Christmas matinee had to be called off on account of her illness. The company left Saturday night without Miss Dallas, who received every mark of sympathy and esteem at the hands of Mr. Bruce McRae, Jane Grey, and the others in her affliction.

"HOUSE OF BONDAGE" ON BROADWAY

The dramatization of Reginald Wright Kaufman's novel, The House of Bondage, made by Joseph Byron Totten, the actor now appearing in The Man Inside, that was played at the Cecil Spooner Theater, and raided by the police, is to be seen shortly on Broadway.

There was talk some time ago of this move being made, but this is the first authoritative announcement. In the cast of the new production will be Tully Marshall, John Sainpolis, Elita Proctor Otis, Susanne Rasmora, Lucille La Verne, and Ida Darling.

"GENERAL REGAN" TO LIBERTY

When William Collier, in the new farce, A Little Water on the Side, opens at the Hudson Theater on Jan. 6, General John Regan, which is now playing at that house, will open at the Liberty. The cast of the Liebler production will remain the same, with Arnold Daly, Maude O'Neill, and the rest of the original American company.

RAY—HILL

Gertrude Bond Hill, recently leading woman of the Poll Stock company at Washington, D. C., was married to John Arthur Ray, U. S. Consul at Sheffield, England, at the home of the bride's brother, V. H. Schaffer, Wyoming, Cincinnati, Dec. 25. The bride pair sailed from New York for Sheffield last Saturday. Mrs. Ray, who in private life was known as Gertrude Caragn, has abandoned her stage career.

MAY ROBSON AT ODDS WITH UNION

This week the Supreme Court will decide the points at issue between May Robson and the Stage Hands' Alliance. Last week Justice Ford granted an injunction restraining the union from interfering with the production of The Clever Woman, in which Miss Robson is appearing in Syracuse.

FANNIE WARD LEAVES SATURDAY

At the conclusion of this, the seventeenth week of Madam President in New York, Fannie Ward leaves the Garrick Theater to

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begin her road tour. She goes from here to the Broadway Theater, Brooklyn, for one week, and from there will play a series of engagements that will include Philadelphia, Chicago, Detroit, Cincinnati, Buffalo, Boston and other large cities of the country. The tour will probably continue until well into the Spring.

JURY TO SEE SPOONER PLAY

Counsel for Cecil Spooner and Joseph W. Cone, her house manager, wants to have the grand jury pass on the merits of The House of Bondage. When Miss Spooner's case was called in Special Sessions on Friday, an adjournment was obtained until Jan. 30, that Mayer C. Goldman, counsel for the defense, might take steps to have the case transferred to General Sessions.

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GRUMPY

EXTRA MATINEE NEW YEARS

FROM PHILADELPHIA

"All Aboard"—A Big Hit.
"Years of Discretion" Pleases.
One-Act Plays at Little Theater.
New Colonial Theater Opens.
White Slave Pictures Prove
Magnets for Large Crowds.

PHILADELPHIA, Dec. 30 (Special).—With the theaters filled with high-class attractions going a capacity business, after weeks of small business, the new year is making its entrance under most auspicious circumstances.

The chief attraction in town is the popular and irrepressible *Law Fields* in *All Aboard*, which "boomed" at the Little Christmas night in the midst of a tremendous storm and cast its anchor for an indefinite stay in the friendly port of Philadelphia. *Law Fields* is an exceedingly entertaining shipper, the chorus is good looking, the costumes are effective, and the examples of the cubist and futurist art are well appreciated by large audiences. Kate Milnor, Carter De Haven and wife, and Joe Barnet scored in their respective roles.

At the other theaters the Christmas attractions still hold over. *Years of Discretion* at the Garrick has met with instant approval on the part of Philadelphia audiences. Joseph and his brethren will unquestionably have a record run in this city at the Forrest. It is surprising that a play so stupendous in its make-up could be developed with so many dramatic moments from two short chapters of Scripture.

Madame Naimore always has a host of friends who enjoy the charm of her acting, and they have crowded the Broad Street Theater in spite of the fact that this noted actress's present play, *Bella Donna*, does not give her so frequent opportunities to display her artistry as former plays.

At the Little Theater His Majesty the Fool is in its last week, and for the new year four one-act plays will be given, and it is rumored that several of them will be "shockers," although no definite announcement as to their identity has yet been made.

Within the Law, with a fair cast, headed by Helen Ware, is doing a nice business at the Adelphi, and should be good for a long stay.

The new vaudeville theater of the Nixson-Nirdlinger circuit in Germantown to be called the Colonial has just been opened, and it is unquestionably one of the handsomest playhouses to be seen in Philadelphia. The large lobby, with inclined planes leading into the orchestra and balcony, make the theater somewhat reminiscent of the Metropolitan in New York. The new orchestra has been transferred to the Colonial, and the former house will open with *Stair and Havill* popular price attractions.

The White Slave moving pictures have invaded Philadelphia with a vengeance, and are playing at both the Metropolitan and the Liberty. At the former *The Traffic in Souls*, which was at the Adelphi, is doing a very good business, while at the Liberty the inside of *The White Slave Traffic* is doing a tremendous business.

FROM BALTIMORE

"The Conspiracy" Opens Well.
"Sunshine Girl" a Favorite.
"Lady of the Slipper" Coming.
Poli Players in "Virginian."
Julia Dean and Co. Guests
Of Country Club at Xmas Tango
Tea.

BALTIMORE, Md., Dec. 30 (Special).—Our public is at last given the opportunity to see that much discussed crime play, *The Conspiracy*, which began its career at Ford's on Monday night before a capacity house. It has had the advantage of splendid advertising, and considerable curiosity has been aroused regarding this piece and its merits. The play was received with much enthusiasm at the opening performance, and the press gave it full endorsement and the press gave it full endorsement.

Week Jan. 6, with Miss Hays. For the present week the Poli Players are presenting *The Virginian*, which allows Lovell Sherman some of the best opportunities he has had since the opening week of the company in Baltimore. The production of *Lovers Lane* during Christmas week was another triumph for this company, as it had the advantage of being the first presentation of this play in Baltimore. Business continues good and there is every reason to believe that the stay of the company will extend into the summer months.

The Colonial is offering another new drama this week in *The Cost of Living*, which is receiving its first local production. The New Comedy and Their Baby had a good week. It provides an especially well chosen Christmas attraction.

Her Own Money, at the Academy, proved to be a delightful little comedy and business, considering the period of the season, was excellent.

One of the largest audiences of the season attended the opening performance of *Julia Dean* in *Sunshine Girl*, at the Academy, on Monday night. Miss Sanderson is a great favorite with Baltimoreans. Joseph Cartwright is still a member of the cast, which includes many changes from the original. Vernon Castle and his charming wife are sadly missed, as is also Alan Muddie. It is one of the dearest wishes of the company to have them back again. Week Jan. 6, Montgomery and Stone and Miss Janis in *The Lady of the Slipper*.

Among the hundreds of Christmas cards which Julia Dean displayed last week none attracted more attention than those which bore greetings from Cardinal Gibbons and President Wilson, and he prizes them among his most valued possessions. He has had them elaborately framed, and they now hang with other treasures in his office at the Academy.

Mr. Dean presented Julia Dean, with a miniature Christmas tree, which was passed over the footlights to the star during her entrance. It was one of the most novel and unique surprises ever planned by the genial manager, and gave as much pleasure to the audience as it did to the star herself.

Miss Dean was much entertained during her stay in Baltimore last week, and spent her Christmas with friends on North Charles Street. She was given a tango tea and reception at the Baltimore Country Club on the day following Christmas, the members of her company being numbered among the guests. On Christmas night, Miss Dean herself entertained after the performance. She had a large tree erected on the stage, and after presenting each member of her company with a gift, which included gold hat pins for the ladies and pen knives to the gentlemen, an elaborate dinner was announced, and all the company proceeded to celebrate their Christmas.

Manager Lawrence, of the Colonial, was presented with a leather traveling case from the company, which held a dance on the stage for the members of the New Year company after the performance on Thursday night.

Sophie Tucker, who headed the bill at the Maryland, took a prominent part in the Christmas treat arranged for the crippled children at the Maryland Theater on Sunday night.

I. BASTON KAMA.

FROM BOSTON

"Under Cover"—A Sure Success.
"The Clever Woman" Produced.
"The Marriage Market" Popular.
Musical Comedies Abound.
Actors Celebrate Christmas.
Ethel Barrymore Coming.

BOSTON, Dec. 30 (Special).—On Christmas Day a new play, *Under Cover*, by Lawrence Day, was produced at the Plymouth by Selwyn and Company. The cast:

James Duncan William J. Kane
 Harry Gibbs Earl Mitchell
 Daniel Taylor De Witt Jennings
 Peter Cartwright George Stevens
 Sarah Peabody Mildred Morris
 Amy Cartwright Georgia O'Neil
 Michael Harrington Wilfred Draycott
 Nora Harrington Lois Fisher
 Alice Harrington Lucille Watson
 Monty Young Ralph Morris
 Steven Denny William Courtney
 Lambert Pickering Brown

The play is a rather frolicsome melodrama built about an attempt to cheat the United States Customs. The scenes are laid in the New York Customs House and in a Long Island home. The author is a newcomer, about whom not much information is available except that he is a newspaper man in Chicago. He can feel confident that his new play will be a popular success. For it has a full thrills, surprises and laughs with a clever denouement that is difficult to foresee. The company is well chosen. William Courtney has excellent opportunities for his quiet effectiveness, and Lily Cahill, who was running the part upon the illness of Florence Reed, is capable of carrying Lucia Watson and Wilfred Draycott have good parts as has De Witt Jennings. The new piece has caught on and will probably remain at the Plymouth several weeks.

The *Clever Woman*, which marks the debut as a producing manager of William Moore Patch, a young Pittsburgher, opened last night at the Park. May Robson is the star and the play was written by James Forbes. The company includes Paul Becker, Ann MacDonnell, Edith Mather, Harry Carr, Katharine Chase, and Geraldine Griffin. Notice next week. Fred Schader is in town representing this attraction.

The actor folk celebrated Christmas at the Colonial. Dave Montgomery and Fred Stone treated the company to the *Lady of the Slipper* to a dinner on the stage after the evening performance, and dancing and vaudeville followed. Members of other companies in town were guests. Mary Ryan, of the Biscuit company at the Park, had a treat for the other members of the company. Donald Brian served a banquet at the Hollis, while at the Boston the breakfast room came for The Whip made a good setting for a Christmas dinner. Selwyn Joyce was toastmaster, and D. F. Sullivan master of ceremonies.

May de Souza, who has joined The Marriage Market as leading woman for Donald Brian, has signed a long-term contract with Charles Frohman. She will soon add several novelties of her own contrivance to The Marriage Market. May de Souza does her work most skillfully, she does not outshine Carroll McCormack, who as Kitty Kent is charming, simple, and clever. The Marriage Market is doing very well at the Hollis, and bearing out its reputation as a sprightly, worth-while piece.

Love and Bangs has recently made a favorable impression in The Red Canary at the Tremont.

The musical comedies have the field pretty much to themselves just now. They outnumber the plays now in town, though the ranks of the latter were materially strengthened last night by the coming of Little Women to the Majestic.

Even the Castle Square is doing a musical piece now, as John Gray has revived, for his annual holiday extravaganza, *Adios Pachuco*, a former "cadet show." William Cartwright, William Francis, and the surprisingly good chorus all sing well. Donald Meek and Al. Roberts are funny, and Mr. Craik has evidently picked a winner.

The *Wife at the Boston* and *The Lady of the Slipper* at the Colonial are still in the midst of their indefinite runs, and *The Passing Show* is still at the Shubert.

The Spanish peasant tragedy, *Maria Rosa*, by Guimera, that Dorothy Donnelly and Lou Teller were being too far apart last night, will not be seen just yet, as it is not quite ready.

Ethel Barrymore in *Tante* is announced to fol-



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low The Red Canary at the Tremont Jan. 6. Myrna Sharlow, Clara Banta, Alfredo Napolitano, Arnaldo Neumark, and Fabio Rimini, of the Boston Opera, gave a concert on Christmas afternoon for the inmates of the naval prison at Charlestown. Other members sang at other prisons.

The closing of Bellevue St. Kaitiuke probably means that Mary Young is shortly to return as leading woman at the Castle Square. Cap Anson is doing a vaudeville turn at the National.

CHICAGO NOTES

Chicago witnessed the American premiere of *Dolly* before the Herald by Harry Arthur Janis, at the Fine Arts Theater. Christmas greetings were presented by the excellent repertory company under the direction of E. Ida Payne, and was offered with this cast:

Harry Arthur Janis Dallas Anderson
 Dolly Margaret Davis
 Captain Lucas Westworth Walter Hampden
 Professor Sturges W. T. Gilson
 Rev. James Piller Raymond Flood
 O'Leary Paul Green
 Mrs. Harry Zinner (Dolly) Louisa Kallahan
 Mrs. Sturges Maude Leslie
 Peters Helen Silverman

Although this was one of the first of Mr. Janis's comedies, it is one of the few plays from his pen that has never before been seen in this country. The dialogue is sparkling in spots and some of the scenes are unusually witty provoking. It is a social travesty upon "the high cost of clothing," and a burlesque of the annual New Year's resolutions, which are, about this season of the year, due. Louisa Kallahan, Maude Leslie, and Dallas Anderson scored most heavily. Walter Hampden, however, as Captain Westworth, being most effective in his scenes, especially with Miss Leslie. Miss Randolph gave to *Dolly* the distinction that was necessary, and Maude Leslie, as the romantic spouse who is inclined to flirtations, was excellent. It has been announced that the repertory company is to produce this play in New York during its proposed visit to the Eastern metropolis.

The Stridebaker is housing one of the biggest hits of its career in *The Doll Girl*. A long engagement looms ahead.

Nothing like the ovation showered on Leoncavallo, at the second performance of *Bohemia*, last week, has ever been known before in this city, when the great audience cheered the composer as if he were the candidate of a political convention. It was a perfect riot of enthusiasm.

Manager Raftery, of the Howard, where *The Traffic* is playing to packed houses, has been threatened with injunction proceedings on the part of A. R. Hubert, former assistant United States District Attorney, who has requested the name of Ninno Sacco strikes from the playbill, where it is used as the name of a divorcee. A client of Hubert named Ninno Sacco was lately indicted for alleged conspiracy in white slavery.

Most of the plays held over are doing well. *Mr. X* is being given a goodly share in this city, when the great audience cheered the composer as if he were the candidate of a political convention. It was a perfect riot of enthusiasm.

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NEWS OF STOCK PLAYS AND PLAYERS

STOCK IN BROOKLYN

James Kyrle MacCurdy, of the MacCurdy Players, at the Gotham Theater, believes in realism. In fact, he almost infringed on Belasco in the production of *Life's Shop Window*, Dec. 22-27. In the English farmyard scene several fowl and pigs meandered leisurely around the stage. During the first performance Mr. Hooster, upon seeing the glaring footlights, advanced to the front of the stage and crowded as he had never crowded before. So popular was this new actor that he was coerced to take four curtain calls alone, and the author-actor-manager has been asked to use this star whenever possible in future productions. A real live baby also created genuine atmosphere in the second act. Louise Carter appeared at her best as Lydia, while Morry Drisko was seen as the husband. Mr. MacCurdy maintained a high standard of work as Hodge, as did Wilson Hummel, with the character of Black Feather. May Green portrayed Starlight.

Life's Shop Window was also offered at the Greenpoint Theater. Frances Williams portrayed Lydia in an effective manner, while Alfred Swenson scored as Hodge. The remainder of the regular players, as usual, made the best of their roles.

George Allison was seen at his best as Father Kelly, in the *Rosary*, which was last week's offering at the Crescent Theater. Leah Winslow displayed a wealth of versatility in the dual role of Vera Wilton and Alice March. Charles Egerton, William Everett, Gertrude Rivers, M. J. Briggs, and Charles Schofield maintained their usual standard.

Members of the Grand Opera House Stock company were seen in a splendid revival of *At the Old Cross Roads*. Phyllis Gilmore and Noel Travers scored in the principal roles, while Irene Douglas, Minnie Stanley, William Elliot, James Harris, Pearl Ford, Hugh Roman, and George Carleton made the best of the other assignments.

J. Lemor Davis.

PEARL STOCK CO. PLEASES ROANOKE

The Pearl Stock company, under the management of Alfred A. Webster, is enjoying a prosperous season at the Jefferson Theater, Roanoke, Va. This company has set a new standard for stock productions even in a city where stock attractions are especially popular. Since its organization, several years ago, it has never closed, and is now signed at a big guarantee to play a return engagement in an Eastern park next summer. That Manager Webster's players are above the ordinary is proved by the fact that about all of their engagements are played under generous guarantees, which is true of the present Roanoke engagement. The following are supporting Pearl Evans Lewis, a strong favorite with Roanoke theatergoers; Alfred A. Webster, Jack Goodwin, Fred E. Strong, Charles Karmont, Edmund H. Flaig, Deane Newton, Oswald Gordon, John Guehrig; Misses Eleanor LeCroz, Perle Kincaid, Eva Scott Regan, and Miss Eleanor Flaig. Alms Todd, Jr., is acting as press agent and business manager.

STOCK CHILDREN IN SHAKESPEARE

Mary and Constance Wolfe were the stars of the benefit at the Princess Theater, Thursday, Dec. 18, when the two small ladies of eleven and nine years, respectively, gave the balcony scene from *Romeo and Juliet*, with the ardor and sincerity of actors of more experience. Truly worth witnessing was this childish rendition of a difficult scene, where poetry and romance lie buried unless given with spontaneity and understanding, yet these two little girls acted without the usual accompaniment of parrot-like repetition of lines, or the set gestures copied from the teacher. Could children have reasoned each and every line, the meaning, the weight, the import, there could have been no more subtle reading of tender love passages. These children are frequently seen in stock, about New York, and will be watched hereafter as having rather better stage training than can be found available for such parts as they are called upon to portray.

LESTER LONERGAN PLAYERS

At Hathaway's, New Bedford, Mass., week of Dec. 22-27, the Lester Lonergan Players presented *What Happened to Mary*, with Amy Ricard, Lester Lonergan, John McLean, Joseph Selman, Joseph Guthrie, Maud Blair, Eddie Phalen and Bernard Steele in the cast, to large attendance. Madame Sherry Dec. 29-Jan. 3, 1914.

THE PITT PLAYERS

The concert was presented by the Pitt Theater, Pittsburgh, Pa., Christmas week. Robert Gieckler made a praiseworthy Gabor Arany, while Mary Hall, as Helen Arany, played the role in her usual good style. William Bonelli, Dorothy West, George Kidell, Louise Blal, and Nora Lamson gave excellent support. Hawthorne of the U. S. A.—New Year's week.

THE BISBEE PLAYERS

Mr. Thurlow White, who was engaged for the leads in the Kenneth Bisbee Stock company, at Jamestown, N. Y., has been taken ill with typhoid fever, and Mr. Kenneth Bisbee has assumed the position of leading man with the company. Evelyn Foster and Minnie Williams will alternate playing the leading feminine roles in characters best suited to their personalities. Other members are Lena Lorraine, Sumner Gard, Irving Lancaster, William Amadell, Walter Allen, and J. H. Fowles. The company will be under the personal management of Neal Harper, whose headquarters will be the International Theater, Niagara Falls.

GERTRUDE BONDHILL MARRIES

Gertrude Bondhill, ingenue of Poli's Washington Stock company, was married Dec. 25 at her home, Bondhill, O., near Cincinnati, to John Arthur Ray, United States Consul to Shemeld, England. They sailed for their new home on Dec. 27. Miss Bondhill carries with her to England the best wishes of the profession she graced.

BEULAH POYNTER AT BIRMINGHAM

Beulah Poynter will head the stock company at the Bijou Theater, Birmingham, Ala., opening on Jan. 3, with *Salomy Jane*. The company will be under the management of Louis Wiswell.

WELL-KNOWN PLAYERS IN TOWN

The three stock companies at Fall River, Taunton and Lawrence, Mass., under the management of W. L. Malley and Edwin Denison, had a three days' vacation preceding Christmas Day matinees, and were visitors to New York. Blanche Hairley and James Crane were visitors to the Palace Theater; F. W. Taylor, stage manager of the company at Taunton for the past fourteen weeks, was the guest of his family in Brooklyn, and Laura Stone, with her twin sons and their father, Neill Barrett, spent much of their time seeing the display of toys, in New York.

THE DAVIS PLAYERS

The Davis Players offered Arthur Law's *A Country Mouse at the Duquesne*, Pittsburgh, Pa., week of Dec. 22. Thurston Hall and Irene Oahler gave excellent portrayals of their roles. Henry Duggan, Faith Avery, Jessie Pringle, and Helen Travers were also well cast. The offering this week is *A Stubborn Cinderella*, with an augmented cast and orchestra. This is the first production in stock of this piece.

STOCK NOTES

The Oliver Drama Players opened Christmas Day in *Alias Jimmy Valentine*, at Elkhart, Ind. Emma Boulton, the new leading woman, appeared as Rose Lane.

Emma Boulton made her first appearance as leading woman with the Oliver Stock company at the Majestic Theater, Rockford, Ill., last week in the title role of *Lena Rivers*.

Hardie Meaken has closed his engagement as light comedian with the Avenue Theater Stock, in Detroit, Mich. He was formerly with Poli's Stock, in Washington, and the Gayety, in Hoboken, N. J.

Jay C. Collins, who has just finished a most successful engagement with the Denham Stock Company, Denver, Col., has joined the Horne Stock company at Akron, O., and will play juvenile parts.

Elsie Nelmeier has been playing for the past three weeks at the Grand Opera House, Brooklyn, and will continue with the company for several weeks. This organization continues to gain in popularity, and played to phenomenal business for the holidays.

Beverly of Graustark will be the first play offered by the new stock company at the Majestic Theater, Evansville, Ind. Included in the cast are Katherine Mallory and Gene Kane, former favorites of Evansville. The company is under the management of H. K. Lenney.

John D. Winninger, manager of the Winger Players, spent Christmas in Toronto with his wife, Louise Grassier. Miss Grassier is in the support of Guy Bates Post in the new production, *Omar, the Tentmaker*.

Alice Baker has steadily added to her excellent first impression with the Academy of Music Stock company, at Halifax, N. S., and throughout the changes of cast, frequently taking place. Miss Baker gives of her best each week and grows more and more popular.

Lavinia Shannon, last season's popular character woman at the Gayety Theater, Hoboken, N. J., has been engaged by Jessie Husley to play the leading part in the successful play, *Miss 818*. Miss Shannon opened with the company at Dockstader's Theater, Wilmington, Del., Saturday, Dec. 20.

Lois Howell scored last week in Springfield in *What Happened to Mary*, at Poli's. She was ably assisted by Ralph Keilard. The popular leading man, G. Swayne Gordon, Horace Porter, Clarence Chase, Grace Campbell, and Rita Davis. This week the Poli Players are appearing in *Huntly Pull the Strings*.

Dorothy Shoemaker and Louis Leon Hall scored heavily in the leading roles of *A Man's World*, week of Dec. 15, at the Baker Theater, Portland, Ore. Other members of the company who met with favor were Mary Edgett Baker, Loretta Wells, Mayo Methot, Edward Woodruff, Raymond Wells, and Walter Gilbert.

W. C. Massen, stage director of the Crescent Theater, Brooklyn, is finding use for the talents of Edwin Maxwell, who closed as the leading man at the Gotham Theater, Saturday, Dec. 20.

Bayonne, N. J., is to have another week of musical stock, as Madame Sherry proved to Roland G. Edwards that his company is capable of doing that style of work, and that his audiences show approval by filling the theater at every performance. For the week of Dec. 29 *The Three Twins* will be given with a large chorus under the direction of Adrian Perlin.

Nora Shelby is the new leading woman of the Greenpoint Players, at the Greenpoint Theater, Brooklyn, having left the Orpheum Theater, Cincinnati, to return to the theater in which she made so excellent a showing last season when ingenue of the company. Lorie Palmer is the second woman, having had a following in the City of Churches from her connection with the Gotham Theater, which stands her in good stead in the new section of town.



ALFRED SWENSON.

Alfred Swenson is the new leading man of the Greenpoint Players' Stock company in Brooklyn. He played at the Gotham Theater, in East New York, all last season with the exception of a summer's engagement at Scranton, Pa. Stock, however, has not always claimed this excellent actor—he starred throughout the Northwest four years ago in *An Astor Romance* (at that time styled *Corianton*), and was featured

in the Eastern companies of Graustark and *The Wolf*. He is known as one of the most indefatigable workers in the profession. In the last seventy weeks he has had but two weeks' rest, which he spent in a hospital last summer. Possessed of a charming personality and a keen sense of the fitness of the roles he plays, there is reason to congratulate the management of the popular Brooklyn theater upon their choice.

"UNCLE TOM'S CABIN" IN FALL RIVER

At the Savoy week Dec. 22-27, the Malley-Denison company presented a well-staged production of *What Happened to Mary*. Carolyn Elberts made an ideal Mary. Harlan P. Briggs, Lida Kane, Lillian Niedermaier and Evelyn Watson were well cast. Gus Forbes, Norman Wendell, Harry C. Bewley, Lynn Osborn, Emmet W. Reed, and J. Francis Kirk completed the cast. Photos of Harlan Briggs were given to all patrons Dec. 25, to celebrate his anniversary. Alma Dec. 26-Jan. 3.

Carolyn Elberts entertained several of her friends at an elaborate dinner Dec. 18, it being her birthday. Miss Elberts received a beautiful turquoise ring surrounded by diamonds, and immense quantities of flowers from a host of friends.

At the Bijou the Baylies-Hicks Players offered week Dec. 22-27, *Uncle Tom's Cabin*, to large attendance. Corinne Cantwell, who has a host of admirers, did justice to the part of Eliza. Henry Hicks played Uncle Tom in right spirit. Victor Browne, Ted Brackett, Ann Singleton, George Walsh, Harry King, John Daley, Maxwell Driscoll and Pearl Lytell were seen in well-played roles. Well staged and a worthy production. Shore Acres Dec. 29-Jan. 3, 1914.

Mrs. J. Francis Kirk (Fay Baker) arrived from Chicago Dec. 19, and will make

her home in this city during her husband's engagement with the Malley-Denison Company.

W. F. Gae.

ZELIE DAVENPORT AT GARDEN

Zelie Davenport is the leading woman of the Hamilton, and Druckman Players, who opened their stock season at the Garden Theater, New York, Dec. 29, with a production of *The Fatal Wedding*. The management intends to present the best class of melodrama. We wish to correct the statement made in our issue of Dec. 17 that Dornier and Hamilton were the managers of this company. Mr. A. C. Dornier is in no way interested in the venture.

HENRY MORTIMER AT KANSAS CITY

Henry Mortimer, the leading man with the Auditorium Stock company, Kansas City, Mo., made a successful debut Christmas week as Prince Charming, in *Cinderella*. Mr. Mortimer closed recently with *The Five Frankforters*. Frances McHenry, late of *The Conspiracy*, is the leading woman. She played the title role with dainty grace. The company is under the management of Guinio Bocola. *Alias Jimmy Valentine*, Dec. 28-Jan. 3.

BROOKLYN

The Temperamental Journey, with Leo Dittschstein, proved to be one of the best attractions of the season at Teller's Broadway Theater. Isabel Irving, Nichol Lane, and Josephine Victor contributed excellent support to Mr. Dittschstein.

The Family Outboard, with practically a new cast, was last week's attraction at the Majestic Theater. Irene Roman appeared as Kitty May, John Bowers as Kenneth, Felice Morris in the part formerly played by Alice Brady, John Crowell as Thomas Harding, Louise Michel as Kim, Winthrop, Frank Andrews as Foster, and Georgiana Teller as the telephone girl. The remainder of the original cast remains.

The Montank Theater remained dark for three days, the management of The Sunshine Girl not wishing to brave the pre-holiday slump. The production opened on Christmas Day, however, to a capacity audience.

The second appearance of The Whirl, the great Russian racing drama, this season was made at the De Kalb Theater. The offering drew to capacity throughout the entire week. The De Kalb stage was of sufficient size to allow the full development of the various mechanical effects which helped to maintain the success of the play on Broadway.

J. LAMOT DAVIS.

MINNEAPOLIS

Midnight Performance of "Natural Law" for Members of the Profession and Critics

With every professional in the city as the guest of A. G. Bainbridge, Jr., and the seats filled by newspaper critics, theatrical people, and a few non-professional friends, the "midnight matinee" of Charles Sumner's play, The Natural Law, was given at the Shubert Theater Dec. 23 by the newly-organized road co. The road co. is headed by Anne Tasker, formerly a musical comedy prima donna, and includes Charles Dingle, Leo Lambert, Arthur Casswell, Agnes Lee, Ray Kohn, and Jack Gray. The play will probably be taken into Chicago for a run.

At the Metropolitan Palace O'Hara in Old Paila Kew was the holiday attraction. Maria Quinn won much favor, and the play was pretty well received. The Red Room, with Lottie Randall, follows for week of Dec. 28, after which will come The Garden of Allah, in which Sarah Tress, formerly of this city, has the leading role.

At the Shubert an elaborate production of Snow White attracted excellent business. The play was beautifully mounted and reflected great credit on the theater staff as well as upon George La Sore, the stage director. Quincy Adams Sawyer follows.

Bonnie Clayton headlined the bill at the Orpheum, with Bantam featured at the Miller's, and Tim McMahon and Edith Chapelle at the Unique. Battling Nelson headlined the Bijou bill, and Lucille Mulhall was the stellar attraction at the New Grand.

Phil Ott and The Honeycomb Girls drew the usual good houses to the Gayety.

CASTRO W. MILLS.

NEW ORLEANS

Louis Dean's Stock Company Reopens Dauphine—Xmas Attractions Prosper

For Christmas week of Dec. 21-27 the weather has been delightful, and the attendance excellent at the several playhouses here.

Broadway Jones drew exceptionally well at the Tulane Dec. 21-27 with a good co. presenting the play, Ben-Hur Dec. 28-Jan. 3.

Where the Trail Divides was the attraction at the Crescent Dec. 21-27. The play, which has been seen here before, continues popular and drew well. The Common Law Dec. 28-Jan. 3.

The Dauphine reopened with Mr. Louis Dean's Stock Co. in The Charity Ball Dec. 21-27. The personnel of the co. is in every sense complete, and will evidently give a good account of itself during its indefinite engagement here. Alias Jimmy Valentine Dec. 28-Jan. 3.

The French Opera House continues a popular place of amusement. La Boheme (matinee) Dec. 20, The Jackson Girls and French Tango (night) Dec. 20, Aida Dec. 23, Faust Dec. 25, Sancho Dec. 27, Il Trovatore (matinee) Dec. 28, La Voyage en Chine (night) Dec. 28.

J. M. QUINLAN.

LEXINGTON

Opera Singers Stranded—Mayor Supplies Transportation

Lexington, Ky., Dec. 19 (Special).—Mayor J. R. Cassidy came to the rescue this evening of the American Grand Opera co., for whom the "ghost" had failed to walk, and supplied about twenty of them who were without funds, with transportation to Cincinnati. The co., headed by Madame Adelaide Norwood and Miss Josephine Krystof, produced a double bill at the Lexington Opera House last night, consisting of Cavalleria Rusticana and Salome. The very small audience so disappointed the managers that they informed the players that they could not pay any part of the four weeks' salaries due them. The principals had sufficient funds to get out of town, but the unfortunate twenty had no other resources than Mayor Cassidy, who generously arranged for their transportation.

Col. ROOMS D. WILLIAMS.

ST. PAUL

St. Paul's first snowstorm this season came upon us Dec. 21-27, on the stage of the Shubert Theater. It was only one of the many features of Quinlan Adams Sawyer as presented by the Huntington Players. The Man on the Box Dec. 22-Jan. 3. The Christmas Jan. 4-10. The Red Room was the Metropolitan offering Dec. 21-27. John O. Fisher has given the musical play an excellent production, and in point of entertainment it eclipsed the original. Fiske

O'Hara Dec. 28-Jan. 3. De Koren Opera co. Jan. 4-7. Sarah Padden Jan. 8-10. Valerie Barrie in The Little Parisienne was the Orpheum headliner Dec. 21-27, while Bert Leslie topped the bill at the Empress. Rose Sydell's London Belles tinkled at the Grand.

IOWA FALLS

Interesting Gossip of Changes in Management and Cast

William Quahman and Bonnie Mae in Sleepy Steve was the anniversary offering at the Metropolitan Dec. 27, and Alias Jimmy Valentine will be the New Year's Eve attraction.

Frank Mahara is planning two attractions for next season, one being a revival of East Lynne and the other the Fashion-Plate Minstrels, an all-white organization.

Nellie Brewster, who is playing the A. and O. time in The Mission Garden, has been receiving a hearty reception in this State the past two weeks. Miss Brewster being a native of Iowa and the daughter of S. A. Brewster, a prominent newspaperman of southwestern Iowa.

Miss Florence Anger and Warner Oland are featured in A Fool There Was, now playing the mid-west.

Mr. and Mrs. Edward G. Horne, who have been with the Harvey Stock co. at Mason City as manager and leading lady, have resigned to join one of the Trondale attractions out of Cedar Rapids. Miss Laura Chase succeeds Mrs. Horne as leading lady.

It has just been announced that Boyd B. Trondale, who recently closed in Madame X, will be seen in a new comedy by A. B. Shannon next season.

Guy and Constance Kaufman, late with the Westerns Virginia co., are now featured in A Fool and His Money, under the management of the Alexander Producing co., of Holton, Kan.

FRANK H. FOSTER.

LOS ANGELES

"The Candy Shop" Offers Its Wares Indefinitely—Society to Welcome Mrs. Fiske

Large audiences have been the rule at the Morocco Dec. 14-30 to see the Gaiety co. from San Francisco in The Candy Shop, and it is certain that this many musical connection has made a decided hit. Everything is given with a dash and vim. The fun and music are excellent, and the scenery, costumes, and girls are good to look at. Rock and Fulton, of course, are the big bits of the attraction. An old-time Los Angeles favorite, Oscar Reagard, in with the co. and he adds much to the laugh-making bits.

Will Philbrick and Mary Ambrose are well cast, and have a numerous amount of personality in their various parts. This piece will run for an indefinite time.

Miss and Jack in Panama opened their second week at the Mason Dec. 18, and drew fair houses. Ston Thiel followed Dec. 23-27.

Gaby Deslys in her three-act musical comedy, Little Parisienne, plays three nights and two matinees at the Ambassador Dec. 28-30, and judging from the inquiry at the box-office, she will be greeted by crowded houses.

Mrs. Fiske will open a week's engagement at the Mason New Year's week, and society is preparing to give her a royal welcome.

At the Madison Dec. 18-30 Little Women delighted splendid houses. Owing to such a big demand for seats, the piece ran over Christmas week.

At the Burbank commencing Dec. 21, The Ladies' Secret given for the first time by a stock organization. The production is a big one, and in it appear Forrest Stanley and Harrison Hunter, together with the balance of the Burbank favorites.

DOW W. CARLTON.

SPOKANE

Anna Held Sells Apples on Street—Nance O'Neil in Chamber of Commerce Entertainment

Otis Skinner in Klismet played to full houses at the Auditorium Dec. 15-17. Good houses greeted the Anna Held All-Star Variety Jubilee Dec. 18.

January attractions at the rebuilt Auditorium to be opened after the first of the year include Alice Lloyd, Anna Pavlova, Gaby Deslys, Officer 666, and Bambi and Paid For. These attractions should make January a big month at the Auditorium.

Anna Held assisted Spokane matrons last week in raising money for the Good Fellowship Fund by selling apples on the streets. A good sum was raised.

Nance O'Neil, playing recently at the Orpheum, had a first night before the Spokane Chamber of Commerce on Dec. 16, which was "Good Fellows' Day," and in charge of the Benevolent Order of Good Fellows, an organization that each year endeavors to make Christmas happy and merry for every one in Spokane.

For the program was reading "Tim's Madonna," a Christmas story, by Elizabeth Bonninger. The audience was completely swayed by the rendering of the story, thus proving that footlights are not necessary to Miss O'Neil's success in emotional roles. She said that this was the first time she had ever appeared publicly on the same side of the footlights as her audience.

The entertainment was a great success.

W. S. McONAS.

SEATTLE

At the Metropolitan Buntz Falls the String Dec. 14-20 was presented by a capable co. before houses averaging fair business. Sawyer McNaughton was seen to advantage in the title part and J. H. Heron was convincing as Thomas Higgar.

The Anna Held All-Star Variety Jubilee, Dec. 14, 18, at the Moore, drew large audiences. It was very entertaining from beginning to end. Anna Held was given a cordial reception. The acrobatic work of the Imperial Pekinese co. showed wonderful skill. The comedy bicycle act of Charles Adams and co. was another great hit. The program was so varied as to appeal to different tastes.

The bonnet performance given by the Post-Intelligencer Co. for the poor of the city, Dec. 17, was well patronized and a substantial sum realized. Members of the opera cos. playing in the city, as well as some amateurs, took part, and the performance was varied and enjoyable.

A sale of dolls, dressed in accordance with the make-up of well-known stars, was one of the features between the acts.

The Lion and the Mouse Dec. 15-21, at the Seattle, was presented in a creditable manner before fair business, with Viola Leach in the role of Shirley Bonners.

At the Truxton Dec. 15-21, was presented in an amusing and entertaining manner before good business. The work of the chorus was well executed, and Jack Westerman and Harry B. Cleveland in the comedian roles showed their skill and cleverness to good advantage.

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EDMONTON

Ovation Continues for Frank Keman in British Northwest

Empire Theater: Frank Keman scored the hit of the season in William Mack's playlet, Vindication, Dec. 15-17. Mr. Keman took the curtain at his initial presentation here and was called upon for a ovation. Fred Lindsay, an Australian business, who owns and operates a banana ranch southeast of Edmonton, demonstrated the unusual quality of swordsmanship as adapted for the stock whip. The remainder of the bill, including Lottie Oatwell Fleming, and Ethel Rose Burns presented the one-act drama, The Other Woman, with a programme of songs and readings Dec. 18.

Edmonton Theater presented an excellent vaudeville bill week of Dec. 18-20, with a program of songs and readings Dec. 18.

Lynette Rogers Tobacco Co. presented Peaceful Valley, with Edward Hearn as House Howe, the week of Dec. 18, playing to good business. Richard Brainer, a new member of the co., was seen to advantage as Jack Farquhar. The co. gave excellent support.

Frank Keman was the principal speaker at the annual meeting of the Edmonton Ad Club in the Empire auditorium at 8 p.m. on Dec. 18, and made a plea for clean and legitimate stage entertainment, saying it is as vital as truth in advertising. He also recited in finished style Cy Warman's unpublished dramatic poem, "The Tiger." Members of the club extended a vote of thanks to Mr. Keman, Fred Lindsay, and Garry McDermott.

AUGUST WOLF.

OMAHA

This week before Christmas is a quiet time for the Omaha theaters. The Brandeis remained dark until Christmas Day when Robert Remondet in The Night Princess was the attraction.

The Pink Princess was the attraction followed by Adele, which finished on the last four days of the old year. Henry Miller is the new year attraction.

The Columbia Burlesquers are drawing good-sized audiences at the Gayety with Three Two Girls week of Dec. 23.

Blanche Walsh is the headliner at the Orpheum and, as usual, is making a serious impression. The balance of the programme is in lighter vein.

J. KIRKWADE.

PORTLAND, ORE.

At the Heilig Dec. 14-20 Bought and Paid For did as well as could be expected in a pre-Christmas period. Starting Christmas matinee, the Pink Princess was the attraction for the remainder of the week. Adele closed to follow.

The Baker Players offered A Man's World for the week Dec. 14-20 to satisfactory business. Christmas week, Shore Acres.

Catharine Gordon was greeted at the Orpheum by a large and welcoming audience, where she presented her sketch, The Birthday Present. Miss Gorman, having played long stock engagements in Portland, is immensely popular here and was received enthusiastically.

JOHN P. LOGAN.

OTTAWA

The National Grand Opera co. of Montreal presented La Gioconda, Thais, and Madam Butterfly at the Russell Dec. 23-25, and matinee, to the most fashionable audience of the season.

The Governor-General occupied the vice-regal box. The operas were most artistically presented. Curtain calls were frequent. The Vaudeville All-Star English Vaudeville Dec. 26-27.

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Anna Pavlova is the special attraction Dec. 28. The Night Princess, which opened a great hit at the Hamilton Dec. 23-27 is scheduled to follow.

At the Family Montmartre's Christmas and pictures drew large audiences Dec. 23-27. Bimmeson and Wagner were headliners at the Franciscan Dec. 23-27 in the business.

J. H. DELLA.

CALGARY

The Apollo Choir, under the direction of E. L. Newcomb, assisted by the Calgary Symphony Orchestra and Gloria Harris, singer, of New York, gave their first concert of the season at the Newman Grand Dec. 18. Mr. Newcomb has brought his choir to a very high standard of efficiency. Mr. Harris, who was also the soloist at the last Symphony Orchestra concert here, made a most favorable impression by her artistic work. The choir was in high harmony with the orchestra.

The Apollo Choir, under the direction of E. L. Newcomb, assisted by the Calgary Symphony Orchestra and Gloria Harris, singer, of New York, gave their first concert of the season at the Newman Grand Dec. 18. Mr. Newcomb has brought his choir to a very high standard of efficiency. Mr. Harris, who was also the soloist at the last Symphony Orchestra concert here, made a most favorable impression by her artistic work. The choir was in high harmony with the orchestra.

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FORBES-ROBERTSON

Moves to Manhattan—"A Thousand Years
 Ago" Comes for Stay at Shubert

On Jan. 5 Forbes-Robertson moves to the
 Manhattan Opera House for the last three
 weeks of his New York farewell, this being
 his concluding week at the Shubert. At the
 Manhattan Mr. Johnston will present his
 entire repertoire, with the exception of
 Caesar and Cleopatra, which has its final
 New York performance this week.

The second engagement of any company
 at the Shubert will be begun on Jan. 6,
 when Percy Mackaye's play, A Thousand
 Years Ago, is brought to the house. This
 spectacle is founded on the ancient legend
 of Turandotte. It is in four acts. Direc-
 tion was by J. C. Huffman. The cast in-
 cludes Henry E. Dixey, Frederick Warde,
 Jerome Patrick, Rita Jolivet, Paula Mari-
 noff, Sheldon Lewis, and Albert Howson.

PRESCIENCE FAILED THEM

TAMPA, FLA. (Special).—On the night of
 Dec. 21 the Gresson Theater, where for some
 weeks past Keith's vaudeville has been hold-
 ing forth, closed its doors. The sudden de-
 parture from the city of one of the man-
 agers, W. S. Oppenheimer, is given as the di-
 rect cause of the shutdown, as it is alleged
 that he inadvertently failed to leave money
 with which to pay the salaries of the per-
 formers who were on the programme for
 the past week. As the members of the
 troupe could obtain no redress, the perform-
 ance given Sunday night was in the nature
 of a benefit, at which enough money was
 realized to carry them to the scene of their
 next engagement. A few of the performers
 in question had drawn small sums on their
 salaries, but, by the irony of fate, a team
 of mind-readers and foretellers of the future
 had failed to foresee the approaching cala-
 mity and had not drawn a cent.

JOHN B. WHITE.

SOTHERN AND MARLOWE BUSINESS

The Sothern and Marlowe business
 throughout the South and West is reported
 beyond anything that they have ever en-
 joyed in those parts. Theatrical receipts
 in Iowa and Texas during the present sea-
 son have been most discouraging. Yet, de-
 spite this fact, Sothern and Marlowe have
 been playing to receipts averaging over
 \$2,000 a night. At Burlington, Davenport,
 Cedar Rapids, and Des Moines, the houses
 were sold out in each instance at least a
 week before the company arrived. The two
 weeks in Kansas and Texas promise to be
 to the largest receipts known in those parts.
 Since the dates of their appearance in Cal-
 ifornia have been given, the mail orders at
 all points have been coming in in a steady
 stream.

"QUEEN OF MOVIES" JAN. 12

The Thomas W. Ryley production of The
 Queen of the Movies, the American adap-
 tation of the German musical piece that had
 such a run abroad, will have its New York
 premiere at the Globe Theater on Jan. 12.
 The Madcap Duchess, with Anne Swinburne,
 will go on the road, opening its series of
 out-of-town engagements in Buffalo.

NEW INCORPORATIONS

The Ciel Symphony Orchestra Associa-
 tion, New York City, filed incorporation
 papers with the Secretary of State this
 week. The organization is formed for the
 improvement of its members in the execu-
 tion of instrumental music and the acqui-
 sition of a wider knowledge of music in gen-
 eral. The directors are William H. Tracy,
 Ford S. Dabney, James Reese Europe, Be-
 nedict Chessman, and Thomas Angrom, all
 of New York City.

MANAGERS' NARROW ESCAPES

Four Dances, Iowa (Special).—C. H.
 Smith and Homer Rhodes, two of the own-
 ers of the Princess Theater, had narrow
 escapes from death on Dec. 18. The elevator
 in which Mr. Smith was riding, in the
 Waukegan Hotel, became uncontrollable, and
 Mr. Smith in attempting to alight was
 caught and had his head and shoulders bad-
 ly crushed and one leg badly torn. He is
 improving.

Mr. Rhodes, who was in a railway wreck,
 escaped with minor injuries.
 LILLIAN M. BARKIN.

BEN GREET COMPANY

Ben Greet is organizing his company for
 a short tour, beginning Jan. 1, when they
 will present W. S. Gilbert's Palace of Truth.
 The cast includes, besides Mr. Greet, Roselle
 Knott, Viola Knott, Ruth Vivian, Henry
 Ludlow, Charles Houston, Douglas Wood,
 Guy Cunningham, and George Hare.

MAY ROBSON STARTS SEASON

May Robson opened her season as star of
 James Forbes' play, The Clever Woman, at
 the Wisting, Syracuse, on Thursday last,
 and on Monday opened for a run at the
 Park Theater, Boston. Paul Decker again
 supports Miss Robson, and the cast includes
 Anna MacDonald, Geraldine Griffiths, Dot
 Clarendon, Edith Conrad, Burr Caruth, and
 John Rowe.

KITTY CHEATHAM RECITAL

On Monday Kitty Cheatham will give the
 second and last of her new recitals at the
 Lyceum Theater at three o'clock. The first
 was given Dec. 25 at the same time and
 place. Much new and valuable material, as
 well as some old favorites, will be heard.

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 Starr, E. H. Sothern, Laura Barr, Doris Keane,
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2nd Year Poll Stock Co. Waterbury, Conn.

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 Instruction by appointment.
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WANTS

WANTED—Management, manager or agent,
 account closing A. Man's Game Co. Wire or
 write, J. E. Clifford, care Gayety Theater,
 Louisville, Ky.

CARICATURE THE KING

French Players of Montreal Guilty of Less Majesty in Comedy, "Baptiste on Tour"

MONTREAL, CANADA, (Special).—Caricatures of King George and the Prince of Wales, and offensive references to the late King Edward, form part of a comedy called "Baptiste on Tour," now being played in French at the Novelty Theater.

The offering is a sort of mixture of revue and burlesque, being a more or less pious series of "Experiences," met with by the Mayor of St. Scholastique, his wife and daughter, on a world tour. They meet with the King, the Prince of Wales, and other notables, and the antics of the high personages form the subject matter of the piece.

The King of England, who in make-up, is an excellent likeness of King George, is represented as a sort of weak-kneed cockey, attired in pajamas, which he covers with a cloak of purple when occasion demands. He is depicted as treating with levity the exalted position he holds, the general trend of conversation amongst himself and other royalties present, being a reference to the "King business" as a huge bluff.

His Majesty is further represented as officially opening the cow stables of "Sir David Lafortune," at St. Laurent, and authorizing the latter by cable to name one of his strongest bulls after the Sovereign. The Prince of Wales is depicted as a "clay," who endeavors to engage in flirtations with the daughter of the visiting Mayor of St. Scholastique. His capers give rise to an unsavory reference to the memory of the late King Edward. Effort is made to give a political touch.

The King is represented as receiving Sir Wilfrid Laurier and Premier Borden, the latter of whom submits a check for \$35,000,000 as a contribution to the imperial navy. Sir Wilfrid Laurier is shown as urging the Sovereign to refuse to accept the check, as it has not been endorsed by the Canadian people. The King, thereupon, complies with the representations of the Opposition leader and urges Mr. Borden to make use of the money for good roads and education.

WILLIAM W. AULICK DEAD

William Wrothe Aulick, for many years press representative of Liebler & Co., died, Dec. 25, at his home, No. 479 Sanford Avenue, Murray Hill, Flushing.

Mr. Aulick was born, forty-one years ago, in Richmond, Va., and began his career as a page in the United States Senate. He entered upon journalism as correspondent for the Minneapolis Tribune, at Washington. Eventually he moved to New York city, where he worked for the Evening Telegram, the Herald, the Evening Mail, the Times, the World, and other newspapers. He also did press work for Charles Dillingham.

At the conclusion of the Spanish-American war Mr. Aulick went to Manila as editor of a daily newspaper there; but the climate did not agree with him, and he returned home and identified himself with theatrical press-work.

Ten years ago he married Miss Nettie Fraser, who, with her five-year-old daughter, June, and F. A. Aulick, a brother, survive him.

In collaboration with John Briscoe Mr. Aulick wrote the "Actor's Birthday Book," an annual publication.

The funeral took place from the residence of the deceased at 8 p.m., Sunday, Dec. 28, attended by a large assemblage of friends.

WILSON—GOLDSMITH

News of the wedding of Charles D. Wilson, for six years past identified with the William A. Brady theatrical enterprises, and Lillian Goldsmith, of the vaudeville team Herbert and Goldsmith, has been made public.

The wedding took place at Farmington, Utah, a suburb of Salt Lake City, on Thanksgiving Day. Miss Goldsmith came from Sagamore, Y., to join her fiancé in Salt Lake City, where he bought and paid for, of which Mr. Wilson is manager, was playing at the time. He was also manager for Decker's Minstrels for twelve years.

Mrs. Wilson, who, prior to her vaudeville engagement, was starring in The Time, the Place, and the Girl, and before that prima donna in A Stubborn Cinderella, will probably retire from professional life.

MANAGER SUBMITS TO UNION

CHAWFORDVILLE, IND., (Special).—A struggle of eighteen months duration between the Crawfordville, Indiana, Local 837, I. A. T. U. E., and Manager Geo. E. White, of Music Hall, has just been concluded. Mr. White having agreed to allow the union men to work all attractions in his theaters. An agreement has been signed between Mr. White and the union officials, whereby the local theaters will employ union labor until July 1, 1915.

"YOUNG WISDOM" JAN. 5

The date of the new Rachel Crothers play, Young Wisdom, which was announced for its New York opening at the Criterion Theater on Jan. 6, has been changed to Monday, Jan. 5. This is the play presented by Joseph W. Brooks in which Mabel and Edith Tallaferra are appearing together.

"HIS MAJESTY THE FOOL"

The Little Theater of Philadelphia enlarged its company and reduced its prices on Dec. 18 for the presentation of Charlton Andrew's romantic melodrama, His Majesty the Fool. The play deals with the reign of Henry III of France. Distinctive performances were given by Helen Holmes, Stanley Harrison, Edward Horton, Jr., and Hallet Bosworth.

SAN FRANCISCO

May Irwin and Gaby Deslys Draw Well—Benefit to Be Given for Members of Opera Co.

May Irwin came to the Columbia Dec. 21, after an absence of many years, and she received a warm welcome from a large audience in A Widow by Proctor. It runs two weeks.

The Alexander offered Little and Vaughan in The Man Who Owns Broadway Dec. 22, and it played to a big house.

The Curt had a star number Dec. 21 in Gaby Deslys. A concert house applauded the star and her partner, Mr. Piller. The whole attraction was very much enjoyed.

The Savoy presented Muri and Jeff in Panama Dec. 21 to good house.

The Galaxy is in its second week Dec. 21, with Irene Franklin as the star.

The semi-annual graduation class of the Butler-Neilsen Academy of Dramatic Arts gave its entertainment Dec. 19. Morten White, daughter of former United States Senator Stephen White, was among the graduates.

Melba and Kubelik gave a joint return concert Dec. 27.

Carl Roser's play, The Five Frankforters will be given the last of December at the German Opera House for the benefit of the German Consulate, the members of which are in financial difficulties on account of the war business to which they have played.

Mina Moros, a dramatic reader from Boston, will give a concert of "Aurora Leigh" Dec. 30 before the Century Club.

The Orpheum closed Dec. 31 its annual road show, which included Billy B. Van, Mr. and Mrs. Douglas Crane, Sir Hamlet, Lou Adams, and Mrs. Harold Correll and Gillette, George and Mrs. Melba Bonetto and Henry Barnard.

At Panama Town, Henry Barnard, who came to San Francisco with the William White, was a feature; Blanche Gordon, and Burns Brothers were also part of the bill.

The American is still making plenty of money at the old Alcazar Theater.

A. T. BARNETT.

CINCINNATI

"Peg o' My Heart" Breaks All Records for Attendance During Pre-Christmas Week

As was to be expected, business at all the theaters in the city on Christmas Day was all that could be desired, as performances were given to capacity houses.

On the Columbia at the Grand, opening Dec. 22, played to very poor business the first half of the week, but the last half was satisfactory.

The cast, outside of Frank MacIntyre, was only fair. Robert Hilliard in The Arrive Case followed Dec. 28 and the night Jan. 5.

Peg o' My Heart at the Lyric opened the second week of its engagement Dec. 21. Its business for the first week, the dreariest week before Christmas, broke all records for that week in the history of any theater in this city.

Every body wanted to see Peg o' My Heart. At nearly every performance the orchestra was playing under the stage. The co., headed by Miss Ryan, Henry Stamford, Fanny Addison Pitt, and other splendid artists, commended about the best cast seen here this season.

The Lyric follows the same Christmas drawing card for the week at the Walnut. The Lyric follows for New Year's week.

The Orpheum Players produced The Little Minister for the week of Dec. 21, playing to good houses and giving a good performance.

Pat-Buck-Chick, Wallingford followed for week of Dec. 28 and seven days Jan. 5. Lillian Kambie made a particularly good Lady Elsie.

At Keith's the bill was headed by a spectacular statue act called Neptune's Garden, in which the scenery and the diving costumes made a big appeal.

At the Orpheum The Dolly Dimple Girls were seen Christmas week, followed by The Progress Girls. And at the Gayety the Gracelanders did splendid Christmas week.

At the Standard out on Blaine Boulevard for Christmas week.

Heuch's has again come back to small time vaudeville.

KANSAS CITY

Good Christmas Business at all Houses—A Variety of Entertainment

In spite of the fact that it was Christmas week, McIntyre and Heath played to a good week's business at the Shubert Dec. 21-27.

Mabel Blaine was also a big hit in her singing specialties, which had a house and fair.

At the Grand West happened to Mary was the attraction week of Dec. 21, and good-sized audiences were in attendance nightly.

At the Lyric the bill was headed by a sketch called A Regular Business Man was the Gracelanders.

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WALTER LEWIS

AND

FLORENCE BURNSMORE

With The Orpheum Players, Cincinnati

"The Fortune Hunter," Commercial Tribune, Nov. 19, 1913.

"The title role is played by Walter Lewis, and is extremely well played, too. He has a very liberal fund of dry humor and made every point in the part come effectively."

"The Fortune Hunter," Enquirer, Nov. 19, 1913.

"Walter Lewis made himself a strong favorite by his witty and bright performance of Nat. Dunbar."

"Old Heidelberg," Enquirer, Nov. 3, 1913.

"Old Heidelberg" also introduced a new member of the company in the person of Florence Burnsmore. She is a young actress of spiritfulness and personal attractiveness and pronounced talent. Her performance of "Kathie" was sympathetic and pleasing, and there was noticeable delivery and refinement in her playing."

"The Man From Home," Enquirer, Dec. 3, 1913.

"Florence Burnsmore brought refinement and bearing to the part of 'Ethel Granger-Simmons,' and was charming to look upon in some madcap scenes."

ELIZABETH

CARMAN

LEADING WOMAN

Engaged

THE BAKER PLAYERS

PORTLAND, OREGON

TWO

LEADING MEN

A

SUCCESS

Mr. EDWARD C. WOODRUFF LEADS

Mr. LOUIS LEON BALL LEADS

Erroll Dunbar

Management of David Belasco

LILLIAN RHODES

LEADING WOMAN

FINE FEATHERS CO. (on tour) Address Dramatic Mirror

GEORGE ALISON

Leading Man—Crescent Theatre Stock—Brooklyn

CORINNE CANTWELL

Leading Woman—Baylies-Hicks Stock, Fall River, Mass.

WINIFRED STCLAIRE

"THE BEST DRESSED LEADING LADY IN STOCK."

MAUDE LEONE

STOCK FEATURE Empress Theatre, Vancouver, B. C.

Madame Maude—Maude Leone heads the cast as Frances Maude. She is a young actress of spiritfulness and personal attractiveness and pronounced talent. Her performance of "Kathie" was sympathetic and pleasing, and there was noticeable delivery and refinement in her playing."

JULIAN NOA

LEADING MAN, Gayety Theatre, Hoboken, N. J.



6. Grand Forks 7. Nelson 8.

Gravelstone 12.
 MODERN Girl (Mamers, Shu-
 bert): Cleveland 29-Jan. 3.
 MACHO A. A. Time 13 (Chas.
 Williams): Philadelphia 37-Jan. 10.
 Norfolk, Va. 12, 13, 14, 15, 16, 17.
 NEARLY Married (Cohan and
 Haskins): Rochester, N. Y.,
 25-31. Chas. Jan. 14-16.
 OFFICER 606 (Frank H. Har-
 land): Toledo, O. 29-31.
 Grand Rapids, Mich., Jan. 1.
 1916, 4-31.
 OFFICER 606 (Masters): A. S.
 Stern): Athens, O. 31. Par-
 tnersburg, W. Va., Jan. 1.
 Slaterville 2, Nelsonville, O. 3.
 3. Marietta 3. Cambridge 3.
 4. Louisville 10. Ashland, Ky. 10.
 11.
 OFFICER 606 (Southern: A. S.
 Stern): Monroe, La. 3.
 Jackson, Miss., Jan. 3.
 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31.
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ST. CLAIR. Winifred; Cumber-
land, 22-Jan. 3.
TEMPER. Dramatic (J. L.
Tempest); Columbia, Pa. 20-
Jan. 6.
WHITNEY; Saint Ste. Marie,
Ind., 20-Jan. 6.
WINKINGER's S. Frank Varie-
ties; Jannsville, Wis., 20-
Jan. 6.
WINNINGER Players (John D.
Wininger); Madison, Wis. 20-
Jan. 4, Green Bay 5-11, Oak-
brook 13-16.
WOLFORD (M. L. Paul);
Stuttgart, Ark., Jan. 1-3.
YIDDISH Players; Chgo. 1-
Jan. 1.

OPERA AND MUSIC
ABRAHAMLI. Ling (Mackay
Production Co.); Boston, 23-
Jan. 3.
ADLER. New Era Production
Co.; Omaha, Neb., 28-31
Dec. 1917.
ALLEN. Chicago, 11-12, 13, 14, 15,
16, 17, 18, 19, 20, 21, 22, 23, 24,
25, 26, 27, 28, 29, 30, 31, 1918.
ALLEN. New Era Producing
Co.; N.Y.C. Aug. 28-Indef.
ALL. Aboard (Law Fields);
Phila., 28-Indef.
AMERICA (Meyers, Shubert);
N.Y.C. 28-Indef.
BILIAN. Donald (Chas. Froh-
man); Boston 23-Indef.
BROADWAY Homegrown (Joe
Howard); Rockford, Ill., Jan.
1-3.
CARLE. Richard, and Hattie
William (Chas. Frohman);
Chgo. 14-Indef.
CENTURY Grand Opera
Co. (Chas. Abner); N.Y.C.
Sept. 18-Indef.
CHICAGO Grand Opera,
Chgo. 1-Indef.
CHOCOLATE Soidler; Denver,
Col., 23-Jan. 6.
CLOUTIER. Julian (A. H.
Wood); St. Louis Jan. 1-3.
COLUMBIA. O. 5-7, Toledo 5-
10, N.Y.C. 12-Indef.
CROOK. (Jas. C. Hammer);
St. Worts, Tex., 31, Jan. 1.
Tuscarwaa 2, McAdams;
Okla. 3, Tulsa 4, Guthrie 5,
St. Louis 6, Haid 7, Joplin,
Mo., 8-Indef.
GEORGIA Troubadours (Wm.
McAfee); Westphalia, Kan.,
31, Le Roy Jan. 1, Kincaid
2, Blue Mound 3, Mound City
5, Pleasanton 6, La Grange 7,
Hinton 8-Indef.
HILL of My Dreams (Kelly and
Coutts); Michle, Ala., 31,
Hattiesburg Miss., Jan. 3,
Greenwood 5, Monroe, La. 7,
Shreveport 9, Pine Bluff,
Ark. 12, Hot Springs 13, Little
Rock 14-Indef.
HILL on the Film (Meyers,
Shubert); N.Y.C. 29-Indef.
HIGH Jinks (Arthur Hammer-
stein); N.Y.C. 10-Indef.
HOLLYWOOD (Harwood, Nathan
and Harris); Chgo. Oct. 27-
Jan. 3.
HONEYMOON Express (Meyers,
Shubert); Detroit 20-Jan. 3,
Chgo. 4-Indef.
HONEY. De Wolf; N.Y.C.
Nov. 28-Indef.
OLE (H. H. Franco); N.Y.C.
29-Indef.
LITTLE Cafe (Klaw and Er-
besser); N.Y.C. Nov. 10-Indef.
LITTLE Millionaire (Howard
Lauch); Paris, Tenn., 31,
Jackson Jan. 1, Tunelo, Miss.,
3, Aberdeen 3.
LACDONALD. Christie (Werba
and Leachner); N.Y.C. Sept.
8-Jan. 3.
LINTERS and Heath (John
Cott); Lincoln, Neb., 31, Jan.
1, Ft. Dodge, Ia. 2, Des
Moines 3, Chicago 4, Bards 4,
Marshalltown 5, Waterloo 6,
Mason City 7, Sioux City 8,
Omaha, Neb., 9, 10, Grand
Island 11, Denver 13-14.
LADDA. DeWolf (H. H. Fran-
co); N.Y.C. 11-Indef.
LONTGOMERY and Stone, and
Hsie Janis (Chas. Dillingham);
Boston Nov. 10-Jan. 3.
LUT and Jeff in Panama (J.
Lutinel); Kansas City 29-
Jan. 3.
LUT and Jeff in Panama (J.
Williams); Price 29-Jan. 3.
LUT and Jeff in Panama (Co.
Lutinel); Chgo. 1-Indef.
KAT. B. Wichita Jan. 1,
Larned 2, Rockford, Wyo.,
3-Indef.
LUT and Jeff (Co. B. C.
Lutinel); Philadelphia, N. J. 28-
31, Plainfield 1, 2, Free-
hold 2, Sumerville 3.
LUT and Jeff (A. Mahoney);
Pontiac, Mich., 31, Fort
Heron Jan. 1, Mt. Clemens 2,
Livonia 3-Indef.
LUTWELPH and Their Baby;
Norfolk, Va., 29-Jan. 3.
LUT. (Meyers, Shubert);
Chicago 1-Indef.
LUT. (Chas. Klaw and
Erbesser); Pittsburgh 20-
Jan. 3, Boston 6-Indef.
LIVING Show of 1918
(Meyers, Shubert); Boston 18-
Indef.
LIVE Lady; Weimer, Ida., 31,
Rice City Jan. 1-3.
LUBERS Seekers (John C. and
Lew. N. C. Nov. 8-Indef.
LUT. (Chas. Klaw and
Erbesser); Leno, N. Y. 1-Indef.
Laverne, Minn. 31, Pine Stone
Jan. 1, Dell Rapids, S. D.,

Agents
Mack Trunk Co., 103 S. Main St. Memphis, Tenn
Victor Trunk Co., 74 Ellis St., San Francisco



VAUDEVILLE



"The Willow Pattern Plate" is Odd Musical Fantasy—Bert Williams in New and Old Songs

THE Willow Pattern Plate, Eugenie Magnus's oriental fantasy, is surely the oddest vaudeville offering of the season. The stage is set in the semblance of a Chinese plate, cut in half and its figures suddenly endowed with life.

It seems there is a legend, centuries old, woven about the plate. The daughter of a wealthy mandarin fell in love with a poor fisherman, but the father frowned upon the match. The lover was put to death, the daughter died of grief and their souls, finding earthly abode in two white doves, fluttered about the lonely pagoda of the unhappy mandarin.

The Willow Pattern Plate tells the legend musically. The setting is a replica of the pattern plate in vivid blue and white. From his blue canoe, the fisherman serenades his sweetheart. She—a maiden of blue hair—responds from the upper pagoda window and he tosses her a blue rose. Then their romance is discovered and the blue cloud of tragedy settles down upon the lovers.

Everything is very, very blue—if it isn't white. Faces are made up in white, with lips, hair and eyebrows of blue. The fantasy of the plate is not forgotten for a moment. Still, at the Fifth Avenue Theater where it was given a hearing, The Willow Pattern Plate seemed to "get over," despite the fact that some of the auditors—the programmes failing to give an outline of the legend—were puzzled. Neither did it help the illusion to have a stagehand—not in blue—climb around the footlights in capturing the doves after the curtain fell. Then, too, the Three Wise Men, followers of the mandarin, are played by young women. This seems to be carrying the suffragette idea pretty far. Besides, it is taking chances with an audience's sense of humor.

The fantasy is sung interestingly. William Pruette—whose baritone has been missed for some time—brings to the role of the mandarin both distinction and an excellent voice. Vernon Dalhart and Louise Brunelle—who doesn't look very Chinese—sing the roles of the lovers satisfactorily.

The Willow Pattern Plate is quaint.

Grace De Mar is a singing comedienne. She puts her songs over clearly. A rather racy tinge runs through her numbers. She even tries to give a daring touch in the mind-your-step song, The Street Car Rag. These are the only distinctive elements of her work.

We would like to see Robert L. Dailey in a pantomime act. Dailey just now is offering Our Bob, a super-noisy sketch built about a young man who in-

roduces his nervy, bolsterous and slangy friend to his fiancée. The Fifth Avenue programme described it as a "riotous rout of the demon sorrow." Poor sorrow!

Edward Clark came to the Fifth Avenue in character songs, assisted by Clarissa Rose at the piano and later at the cello. The character melody—the recitation, pathetic or humorous, to music—is being overdone. Mr. Clark tells of the henpecked "Barnabee" without arousing much interest, flutters with the "clay" number about a show girl and then "characterizes" in "The College of Hard Knocks," and his song of the workhouse boy. The last named is done in tattered garb and is pretty well worked out, but it isn't the kind of song one would want to hear twice.



ADELAIDE

At the Bronx Theater with J. J. Hughes.

It's a melodic sob and we've heard so many character songs of late that we haven't a sob left.

Bert Williams is a comic relief. When the dusky comedian ambled before the Palace audience to the strains of "Nobody" he received a real ovation.

All of his songs weren't thoroughly successful but some of them are genuine gems of darkey humor. There's "You Can't Get Away From It," introducing Mr. Williams's laughable tango dance with an imaginary partner, there's his tale of the lover who escaped from the clutches of the mercenary young woman because he didn't want "to marry no price tag," but, best of all, there's his corkingly funny song of the slippery elm tree. That number is worth going miles to hear.

Mr. Williams was forced to give "Nobody" and his pantomimic poker game once more. He is a real comedian. All the laughs are honest ones, for there is not a questionable line in any of his numbers.

Even the blues on a Willow Pattern Plate wouldn't have a chance with Mr. Williams about.

Odiva demonstrated her gracefulness as a diver and swimmer at the Palace. In her new act she is aided by several trained sea lions, who imitate her aquatic evolutions.

Florence Tempest is another one of those enter-



MONA DESMOND,

Dancer in Jesse Lasky's "Clownland."

tainers who resort to the risqué song. The choice of numbers should depend upon the personality of the artists, but it surely is not appealing to have a slender, girlish little singer like Miss Tempest give "I'll Make Some Hubby To You, You Little Devil," a rather spicy melody, and "Go Get That Guy, Think of That Almighty Dollar," supposed to be the advice of a mother to her daughter. The first is sung in masculine attire, a la Kathleen Clifford, while, in the other, Miss Tempest returns to feminine garb. Having disposed of these songs, she tosses aside her cloak, unbuttons her tango dress and does a dancing song with a young man.

The offering of Morris Cronin and his "merry men" proved to be a hodge-podge of various things. It opens with a dark stage, illuminated owls, roosters and chickens strutting about. Then it develops into a juggling turn and, near the finish, offers a boxing match between two midgets.

Charles Grapewin and Anna Chance returned in Mr. Grapewin's sketch, The Awakening of Mr. Pipp, a dramatization of the morning-after headache. The spectacle of a semi-intoxicated man clambering in and out of bed "next morning" apparently is funny to some people, since the skit, which arrives at nothing, has had a long career.

Gertrude Vanderbilt and George Moore offered another "veteran" act. They are still doing one of those "why, where did I see you before" flirtation turns in one. It includes, as before, their "Desperate Desmond" number, Mr. Moore's "On the Boulevard," and Miss Vanderbilt's sentimental song to different persons in the audience. As a climax, they present a little Darwinian ditty about "the wedding of the big baboon." These two entertainers, who unquestionably know how to dance, need new songs. And we would rather listen to Miss Vanderbilt's dancing than her singing.

Jesse L. Lasky's The Three Types returned to Broadway. The young women pose in white union suits while the stereopticon manipulator contributes various styles of costuming. As this would indicate, there isn't much to the plot but the lines seemed to entertain those down front.

FREDERICK JAMES SMITH.



Gould and Moresden, N. Y.

RENE DIETRICH.

With Horace Wright in New Vocal Act.

JOE HART'S ACTS OPEN

"A Jack and a Queen" and "The Telephone Tango" Presented at Union Hill

This week Joseph Hart is breaking in two of his big new acts at Union Hill. A Jack and a Queen, George Hobart's comedy, is being given a hearing. Frederick Perry, is featured and Jean Shelby is leading woman. The Telephone Tango, a musical farce, is also at Union Hill. Dorothy Regal is featured and young Claude West has a comedy black-face role. The setting shows a series of telephone booths, and a switchboard, with its operator. Complications follow a mix-up in phone connections.

Both acts will shortly be brought into New York. Mr. Hart has other ambitious plans, to be announced shortly after the New Year.

COMING PALACE HEADLINERS

A notable list of coming headliners has been announced at the Palace Theater. Sam Bernard will be seen there shortly in his new vaudeville offering. Mr. Bernard is at the Majestic, in Chicago, this week.

Jesse Lasky will soon present both The Redheads and The Trained Nurses at the Palace.

Karina Karanova, the Continental dancer, will make her American debut, also at the Palace. Other early headliners are Liane Carrera, Blanche Walsh, Saharet, and Eddie Foy.

MILE. ROSHANARA'S DEBUT

Miss Roshanara will make her American debut at the Palace theater on Jan. 5.

Miss Roshanara appears in native Indian dances, and she has been creating something of a sensation in England. She is the daughter of an English army officer.

The dancer arrived on the *Campania* on Sunday.

Featured on the same bill will be Jack Norworth, Will Rogers, and Duffy and Lorena.

SONG REVUE CLOSES

Gus Edwards closed his Song Revue at Atlantic City last week, ending the American vaudeville season of the offering.

Mr. Edwards has been negotiating for an English tour in the Song Revue through Will Collins. A tour may be made in the Spring.

MISS ROBERTS LEAVING VARIETY

Florence Roberts is leaving vaudeville briefly for a stock starring engagement at the Shubert Theater, in Minneapolis. Miss Roberts will open on Jan. 11, and plays but four weeks.

About the middle of February she will return to vaudeville.

TRULY SHATTUCK IN BURLESQUE

Truly Shattuck, who has been appearing in vaudeville in the Middle West, has joined Hurlie and Seamon's burlesque company, The Girls From Happyland.

It is said that announcements of the capture by burlesque of other players well known to vaudeville and musical comedy will follow shortly.

TOM WATERS IN PIANO ACT

Tom Waters will reappear in vaudeville at the Union Square next week after a season at the Gaiety Theater in San Francisco.

Waters, it is reported, will soon appear in an act with Gene Lunessa, who also has been at the Gaiety in San Francisco and who for several seasons headed one of the touring Spring Maid companies.

AUBREY AND MACK IN TURN

Dorothy Aubrey and Roy Mack, who have been featured in a number of Gus Edwards' productions, are breaking in a new two-act.

The turn will shortly be seen in a New York theater.



Only Photo. Co., N. Y.

ANNA LEHER,

Appearing in "Little California."

NEIL KENYON HERE FOR DEBUT; LATE VAUDEVILLE NEWS

Keith's New Theater to Seat 3,000—Liane Carrera's Hit—Cecelia Wright Coming to Palace

BY WALTER J. KINGSLAY

The tango craze has grown to such an extent that B. F. Keith has opened a magnificent ballroom to the public atop of the Alhambra Theater. It has been christened the Paradis de Danse, and is a success. The dancing acts in Keith vaudeville take turns in giving exhibitions on the floor while playing in and around New York, and this gives the Paradis de Danse the greatest array of terpsichorean talent in the world. Night after night the entire bill comes upstairs from the Alhambra and dances until daylight. The great arched hall, accommodating five hundred couples, was designed by Percy G. Williams, who spared no expense to make it the finest ballroom in New York. For a long time it was used for private affairs only, and now that it is open to the public, its splendor is a revelation to those who have seen nothing better than the tawdry stucco of the typical New York restaurant and dance hall. Like everything else he touches B. F. Keith is making the Paradis de Danse a great success. Like his theaters the ballroom is run strictly as a family institution.

An inebriate on the opening night of the Paradis de Danse clamored vainly for admission to the Paradis de Danse.

Neil Kenyon, the great Scotch impersonator of types, is in New York preparing for his American opening at the Colonial next Monday. Kenyon once refused \$1,500 a week for a six weeks' engagement at the Victoria, and for years he has steadfastly declined all offers to come to this country. The fortune made by Lauder finally kindled his imagination, and the young Scot is here prepared to accumulate a hefty bankroll. His salary is huge, and therefore great things are expected of him. In his case it may be said confidently that the boat does not "sail Tuesday." The local Caledonians are making a great fuss over the newcomer, who is to the Scot what Albert Chevalier is to the cockney.

B. F. Keith's gigantic new theater at Ninety-fourth Street and Broadway will seat 3,000 people, and present the greatest vaudeville in the world. That locality is now one of the best show districts in New York. It is in the midst of a veritable forest of costly apartments, housing thousands upon thousands of amusement mad New Yorkers. It is a region in which those of small incomes simply cannot exist, owing to the high cost of existence. The result is a community of large bankrolls whose owners dote on the theater.

If it's a boy George M. Cohan's New Year will be the happiest in America.

Bert Williams' success at the Palace has been simply prodigious. He has drawn capacity houses at a season when the high-priced amusement places have been starving to death. His act is the acme of vaudeville artistry.

John Pollock's net haul on the holidays was gratifyingly large—it took him two days to read his presents.

The date of De Wolf Hopper's opening in vaudeville will be announced in a few days. Hopper is welcome in the two-a-day. He is

POLI OPENS NEW PALACE THEATER

SPRINGFIELD, MASS., Dec. 30.—Sylvester A. Poli celebrated his twenty-sixth year as a theatrical manager by opening his twenty-sixth theater, the Palace, here last week.

The house, which seats 2,800, was filled at advance prices on the opening night, Mr. Poli giving the proceeds to the Y. M. C. A. for the new building fund. The theater is the last word in playhouse construction. Mr. Poli and Manager Wright have been working for a long time perfecting every detail.

The opening bill numbered Valerka Saratt, Sam and Kitty Morton, Alpine Troupe, Raymond and Bain, Vinton and Buster, Frank Mulane, and the Ramadell Trio.

EDWIN DWIGHT.

NEW VANDERBILT-MOORE ACT

Gertrude Vanderbilt and George Moore will shortly be seen in a new act by Dave Stamper and Gene Buck. The turn will use the full stage and restricted songs will be introduced.

the most distinguished comedian in America and a great artist in every sense of the word. I know of no bigger personality available for vaudeville anywhere on the stage. He will be headlined over headliners as a star of stars.

That surprise party given Eddie Darling at Claridge's last Saturday night was the social event of the season in theatrical circles. Miss Barrymore is the Mrs. Astor of the stage, and her invitations are an election to the ranks of who's who on Broadway. She gathered a smart crowd of entertaining people in Darling's honor, and the result was a brilliantly novel affair never to be forgotten.

Cecelia Wright, the English prima donna, will open at the Palace in the near future. This is the comely young woman who sang the requiem of the Maine in Havana harbor for the United States Government, and was terribly injured in an automobile accident a few hours later. She is the official "Daughter of the Navy" and the Army takes a kindly interest in her also. The Army and Navy men in this district are planning great theater parties in her honor at the Palace, and have asked the War and Navy departments for permission to attend in uniform. The Army and Navy Club will give a monster party on the opening night. Miss Wright sang prima donna roles in the London Gilbert and Sullivan revivals, and altogether is a richly-endowed young woman.

The prospect of Futurist vaudeville has aroused the secessionists, cubists, neo-impressionists and post-impressionists to fits of enthusiastic frenzy, and every mail brings mad suggestions for novelties to the United Booking Office. It is untrue that the famous "Nude Descending a Staircase" is to be staged in the Futurist Living Picture act now contemplated.

Little Liane Carrera made more than good at the Colonial. She is worthy of her billing as Anna Held's daughter. Though a mere child she has much artistic skill, and she knows enough not to attempt anything that she cannot do well. The act is richly staged, and the supporting company is excellent. Abe Levy proved himself a clever producer, and a young man with the courage of his ideas when he put on this feature, which has been booked for more than sixty weeks.

Many of our best little actors are still Xmas waifing.

Claude Gillingwater's "Wives of the Rich" is a smashing good act. It held so strongly at the Colonial last week that people came to as though from a dream. Claude plays the leading role superbly, and Edith Lyle, his leading woman, is one of the most attractive dramatic actresses ever seen in Keith vaudeville. The act is worthy of the Empire Theater at its best. It is a pleasure to praise such a worthy offering as this.

Judging by testimonials of regard during the holidays Edward V. Darling, booking manager for the Keith theaters in New York, is the most popular man in vaudeville.

BROOKLYN LIKES "GREEN BEETLE"

Rube Marquard, of baseball fame, and Blossom Seeley, in The Suffragette Pitcher, were heralded as headliners at Keith's Orpheum Theater, Dec. 22-27, but The Green Beetle, a Chinese fantasy, was clearly entitled to that distinction. The Girl from Milwaukee sang her way into the hearts of the Orpheum patrons. Clark and Verdi, Cooper and Robinson, the Three Hedders, Harris, Boland and Holts, were among the long list of attractions.

Valerie Bergere, with a splendid supporting company, presented A Bowsy Camille at Keith's Bushwick Theater. Leroy, Talma, and Bosco, with their mystifying illusions, held their audience spellbound. Lily Long, the Bison City Four, Jack Gardner, Fred Watson, and Rena Santos, were among the well-known entertainers. J. LEROY DAVIS.

PATRICIA IN NEW OFFERING

At the Union Square Theater, on Jan. 12, Patricia will return to New York in a new vaudeville playlet.



Wm. F. F.

JACK E. GARDNER, Popular Entertainer Now at Colonial Theater.

JACK GARDNER BOOKED SOLID

Jack Gardner was last week given eight more consecutive weeks bookings in the big Eastern theaters. Gardner has been one of the most successful single entertainers of the season.

PAUL McALLISTER IN PLAYLET

Paul McAllister will make his first metropolitan appearance in vaudeville in a new playlet at the Bronx Theater on Jan. 12. Mr. McAllister's last appearance at the head of a stock company was in Washington, D. C.

NEW ROOF GARDEN

A vaudeville performance will be the feature of the Folies Morisy, the roof garden restaurant atop the Forty-fourth Street Theater, when it opens in January.

The variety programs will be given on the stage, while dancing is in progress on the floor. Joan Sawyer and Lew Quinn will appear at the Folies in dances.

TROY ON NEW VARIETY CIRCUIT

ALBANY, N. Y., Dec. 30.—Max Spiegel, manager of several burlesque companies, and C. H. Robinson, the principal stockholder in the Albany Grand Theater, have extended their vaudeville operations and last week booked a vaudeville bill at the Grand's Opera House in Troy. Clarendonville and several other near-by towns will soon be included in the list, having theaters in this new vaudeville circuit.

Mr. Spiegel announces that he will build a new house in Troy. It is understood that the booking at Grand's is only a temporary arrangement until the new theater is completed. G. W. HANCOCK.

COMING HEADLINERS

Week of Jan. 5.—Palace: Mile. Roshanara; Fifth Avenue: Liane Carrera, The Porch Party, Belle Baker; Colonial: Neil Kenyon, Glorinda, Marie Clifton; Alhambra: Maggie Chase, Women Proposers; Bronx: Amelia Stone and Armand Kalis, Fred V. Bowers and company; Union Square: Floretta, Mrs. Gene Hughes; Victoria: Jack Gardner, Florence Tempest, Melville and Blanche; Orpheum: Daisy Martin, Ray Cox, Adelaide and Hughes; Bushwick: Belle Blanche, Kirksmith Sisters, Joseph Jefferson and company.

Week of Jan. 12.—Palace: Mr. and Mrs. Vernon Castle; Colonial: Lily Long; Alhambra: Edwin Stevens and company, Will Rogers; Bronx: Paul McAllister and company, Myrtle Clifton, Eva Davenport and company; Fifth Avenue: Cressy and Dayne, Jack Norworth; Union Square: Jack Gardner, Patricia; Victoria: The Women of the Streets, Belle Baker; Bushwick: Lasky's The Redheads; Orpheum: Neil Kenyon, Women Proposers, Will Oakland and company.

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EDDIE LEONARD,
Singer of Syncopated Melodies, Now in West.

MANN IN VAUDEVILLE

Star, Recently in "Children of To-day," at Palace Next Week

Louis Mann, who recently closed a brief season at the Harris Theater in Children of To-day, is entering vaudeville next week at the Palace Theater for a brief season in the two-day.

Mr. Mann will present a condensed version of Elevating a Husband. Emily Ann Wellman, who has been his leading woman for a number of seasons, will head his supporting company.

"PARADIS DE DANSE" OPENS

B. F. Keith opened his new Paradis de Danse, atop of the Alhambra Theater, last week. Features are a superb orchestra, luxurious smoking and dressing rooms, a staff of Columbia College men for dancing partners, chaperones, matrons, and free instruction in all the new dances by expert teachers. The dancers who appear in the Keith theaters will make their nightly headquarters hereafter at the Paradis de Danse, and will give exhibitions and dances with their admirers. More than fifty dancers prominent in Keith vaudeville, have already been signed to appear at the Paradis de Danse.

CRESSY WRITES ACT IN 48 HOURS

Will Cressy established a new record in playlet writing two weeks ago, when he wrote a sketch for Mabel Montgomery in forty-eight hours.

Joseph Hart sent for Mr. Cressy and asked him to write a playlet for Miss Montgomery. In forty-eight hours Mr. Cressy had the act written, and in nine days the playlet was ready for its premiere.

The act, Home Ties, tried out in Bridgeport, Conn. Miss Montgomery was supported by Lillian Taylor.

The act will rest temporarily, undergoing necessary changes.

STOCK COMPANY FOR PLAYLETS

William Morris will inaugurate the policy of presenting a stock company in a series of one-act plays on Jan. 5 at the New York Theater.

Mr. Morris has previously tried this policy in his theaters. The policy is also in vogue at the Coliseum and Palace in London.

Doris Mitchell will head the company, and John Davidson will be leading man. Others in the company will be Mary Sharkey and Roy Dickman.

B. Jay Kaufman will be director.

LILLIAN GOLDSMITH MARRIES

The friends of Lillian Goldsmith have just discovered that the young dancer, who has been appearing with Joseph Herbert, Jr., in a pantomimic dance, was married on Thanksgiving Day in Farmington, Utah.

Miss Goldsmith's husband is Charles D. Wilson, business manager for one of the touring troupes and Paid For companies.

Mr. Herbert is now assisted in The Dance of the Siren by Novita.

SUCCESSFUL PRODUCERS CELEBRATE

Messrs. Morey, Creamer, and Ward, producers of the successful new vaudeville offering, The Willow Pattern Plate, celebrated Christmas by giving a dinner to a few friends at the Vaudeville Comedy Club.

The guest of honor was Miss Eugenie Magnus, author of the fantasy, and the dinner was served on "old blue" china.

ON THE LOEW CIRCUIT

Billie Seaton, Daisy Harcourt and General Pisano Captured by Marcus Loew

NEW LOEW ACTS THIS WEEK

Daisy Harcourt, Singing Comedienne, Seventh Avenue, Dec. 29.
September Morn Nymphs, diving act, five girls; Grand Street, Dec. 29.
Gladys Kelton, Xylophonist, New Rochelle, Dec. 29.
Rother and Anthony, singing and piano; Lincoln Square, Dec. 29.
De Lessios, acrobat, Greeley Square; Dec. 29.
Williams and Segal, dancing, Shubert, Brooklyn, Dec. 29.
Espe and Paul, comedy acrobats and jugglers, Grand Street, Jan. 1.
Jones and Johnson, colored entertainers, Fulton, Brooklyn, Dec. 29.
Lillian Towin, comedienne, Columbia, Brooklyn; Dec. 29.
Mlle. Heldon and company, sketch, Columbia, Brooklyn; Jan. 1.

"September Morn Nymphs"—Next!

The September Morn Nymphs, a new diving act, which reveals five expert divers, opened on the Loew time on Dec. 29 at the Grand Street Theater.

Billie Seaton on Loew Time

Billie Seaton, who has not been seen in the East in vaudeville for several years, is again one of Marcus Loew's features, appearing this week at the American Music Hall.

Zanaga Return for Tour

The Zanaga, second-eight exponents, and who for the past few years have been in Europe, are now one of the features playing the Loew circuit.

Pool Champion Booked

The Great Tallman, said to be the champion exhibition pool player of the world, has started another tour of the Loew circuit.

General Pisano Routed

General Pisano, the famous rifle expert, opened on the Marcus Loew time on Monday, for a tour of the circuit.

Gladys Kelton Opens

Gladys Kelton, who is billed as the "Queen of the Xylophone," opened on the Loew circuit at New Rochelle on Dec. 29. Jules Delmar booked her in.

Daisy Harcourt Signs in New Act

Joe Schenck, manager of the Marcus Loew booking office, has made another capture. Daisy Harcourt has signed her name on a contract for a trip over his circuit, opening Dec. 29 at Loew's Seventh Avenue Theater, where she will offer for the first time an entirely new act.

Corbett's Informal Receptions

James J. Corbett, who is playing the Loew time, and is at the Greeley Square Theater all of this week, is compelled to hold an informal reception each day, as he leaves the theater, for the benefit of many of his old admirers in that section of the city.

Gladiators at Music Hall

Manager Potodan, of the American Music Hall, has the lobby of the American Theater handsomely decorated with Japanese flags and lanterns this week in honor of the Mikado's Royal Japanese Gladiators.

La Belle Titcomb on Loew Time

Another well-known act to sign for a trip over the Marcus Loew circuit is La Belle Titcomb, who will open on the circuit Jan. 6. Miss Titcomb, who in private is the wife of the well-known comedian, Nat Willis, has not been seen in this city in some time. She has just finished a tour of the Orpheum circuit.

Booked for S. and C. Circuit

Morrissey and Hackett, who sing their own songs and are at present on the Loew circuit, have signed contracts with Chris O. Brown for a tour of the Sullivan and Considine houses during the Spring season.

Santa Claus in Booking Office

Almost everyone in the Marcus Loew-Sullivan and Considine offices, in the Heidelberg Building, played Santa Claus the day before Christmas, and the exchange of presents and those received from friends in the profession sent most of the employees home looking like human express wagons. It surely was one happy day for the employees of these two popular circuits.

Toronto Theater Succeeded

Reports from Mr. Loew's latest theater in Toronto are that the residents of that city are taking more than kindly to the "Loew policy" of vaudeville, and the handsome million-dollar theater cannot hold the crowds.

TAKES CHARGE RICHMOND THEATER

SYRACUSE, N. Y., Dec. 30.—Charles G. Anderson, Keith manager of the Grand since 1910, left on Dec. 24 for Richmond, Va., to take temporary charge of the Lyric, the new Keith house.

His associates at the Grand gave him a farewell dinner on Dec. 22, and presented him with a loving cup. Charles H. Plummer, the Shubert manager at the Grand, presided, and made the presentation speech. E. A. Bairdman.

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IOWA THEATER OPENS

Davenport Theater Christmas Day Opening. Attracts Leading Managers of Middle West

DAVENPORT, Iowa, Dec. 30.—The New Columbia Theater opened on Christmas Day with three capacity crowds. There were many prominent vaudeville people present, including Frank Thielen, head of the Thielen Circuit; Sam Tishman, booking agent of that circuit; Robert Sherman, who has out numerous dramatic tabloids; Lew M. Goldberg, an artist representative; Henry Shapiro, of the Law M. Goldberg office; Irving Tishman, of Henry W. Spingold's office in Chicago; Charles W. Berkell, manager of the Family Theater, at Moline, Ill.; Jack Fox, a Chicago agent; W. J. Olson, manager of the Gaiety theater, at Galesburg, Ill., and Manager Woodruff, of Canton, Ill.

Cora Youngblood Corson and her "Girls of the Golden West" were in Chicago for Christmas, and J. Leslie Spahn, the manager, arranged a Christmas tree at the Daming Hotel, on Christmas eve. These affairs have been annual with this act, this being the ninth one.

Bob Finlay and girls have just finished nineteen consecutive weeks of the Western Vaudeville Managers' Association time. The act is booked solid for the remainder of the season. The act is at present on the Butterfield time. E. H. MENDITH.

THE CASTLES IN PICTURES

Last week at the Palace there was a private showing of a motion picture film showing Mr. and Mrs. Vernon Castle in modern dances. Members of the press and theatrical men were present.

The film showed the Castles executing their conceptions of the hesitation waltz, the one step, the Maxine Broseilienne, the tango Argentine, and other dances.

The picture is being shown to the public at the Palace this week. The Castles are announced for a special engagement at the Palace on Jan. 12.

All last week electric lights on the Victoria carried the information that the Castles are coming to that theater on Jan. 12.

It is rumored that Carmelita Ferrer, the Continental dancer, announced as coming to the Victoria, will not appear, European contracts having prevented.

CURRENT BILLS

Colonial — Bessie Wynne, La Roy, Talma and Bessie, Myrtle Clayton, Jack E. Gardner, Sam Mann and company, Walter De Leon and "Mugging" Davis, Gardiner Trio, The Grassers, Sherry Boys.

Alhambra — Bert Clark and Mabel Hamilton, Lillian Shaw, Joe Brooks Hunt and company, Dainty Marie Hall and West, Prince Lai Mei Kim, Dolly and Lorenz, Delmore and Lee, Ernie and Ernie.

Brown — Jack Harworth, Wellington Lane and Lillian Shaw, and Katherine Nelson, Barber Girls, Vina Bailey and Fred Fischer, Joe and Ethel Doolley, Kid Gabriel, Freeman and Dunham, Two Afrides, Belle Gori.

Fifth Avenue — Belle Story, Charles Ross and Mabel Fenton, Mervand and the Man, Ad. Hori's Minstrels, Frank Wood and Susan Ward, Minors, Hickory Brothers, Lawell and Bernard, Linton, Loder and company, Jack Boyce, Whirling Birds.

Palace — Bert Williams (second week), Owen McDevaney in Oliver Twist, motion picture of Mr. and Mrs. Vernon Castle, Belle Blanche, The Darling of Paris, Johnny and Emma Ray in On the Rio Grande, Charlie Baker, Tony Hunting and Corinne Francis, Asahi Troupe, Victoria — Sam and Kitty Morton, Gus Edwards's Two Matinee Girls, Aron Comedy Four, Mrs. Gene Hunter and company, Bert Errol, Dora, Sherman, Van and Hyman, Mary Elizabeth, Harry and Wilford, O'Brien, Havel and company, Eva Shirley, Conway and Leland, Edna Sims, Croftons, Williams Brothers.

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FINEST IN THE WORLD

10 ALL STAR ACTS 10

KENYON ARRIVES

Scotch Entertainer Reaches New York on "Campania"—Opens on Monday

Nell Kenyon, who makes his American debut at the Colonial next week, arrived on the Campania on Sunday.

Kenyon was met at the pier by a band of bagpipers and a delegation from the Caledonian Club and escorted to his hotel. Kenyon was booked for America by M. S. Bentham and Will Collins, the international agent.

HARRY LAUDER SAILS

Harry Lauder sailed from Liverpool on the Oceanic on Saturday. He will begin his American tour at the Casino on Jan. 6.

When Lauder left Glasgow for Liverpool, several hundred friends and admirers assembled at the railway station and gave the comedian a hearty send-off. His son and brother were present and, of course, "Auld Lang Syne" was sung.

AMERICANS IN CHRISTMAS REVUE

Ethel Levey, Isabell D'Armond, Frank Carter, George W. Monroe, Shirley Kellogg, and Teddie Gerrard are in the cast of the new Christmas revue, Hullo, Tango! at the London Hippodrome. Lewis F. Muir wrote considerable of the music.

Blanche McHaffey will soon be seen as a single. She has been appearing with Herbert Cyril and was soon to have been seen in the Eastern houses.



MOTION PICTURES



SPHINX IN TROUBLE

Film Corporation Bearing That Name is Sued
(by Stockholder for \$9,000)

Miss Eleanor B. Holman, a stockholder in the Sphinx Film Company, has entered suit against Andrew J. Cobe, Phillip Tillinghast, and George Maguire, for \$9,000, the amount of her investment in that company. Miss Holman alleges that the defendants took over the control of the company in October, 1912, and that they were to have paid the debts of the company, exempting from any claim the holders of preferred stock. She says in her complaint that the debts of the company were not paid, with the result that the company was evicted from its Yonkers studio. Miss Holman asks that the amount of her investment be paid back to her, and she is willing to give the defendants the shares for which the money was originally paid.

CAMERA MEN COMPLAIN

Want Names on Screen with Players, Say
Reports from Coast

Reports from the Pacific Coast printed in the Los Angeles newspapers indicate that Los Angeles is to be the scene of an interesting fight soon. The camera men of the Coast, according to reports, are determined that they shall receive equal publicity on the screens with the players and authors. The proposition, it is said, was discussed at a recent meeting of the Static Club, the Los Angeles organization of the camera men.

There are also reports of trouble between the Static Club and the Photoplayers' Club, the organization composed of players, directors, and authors. The Photoplayers are preparing for their annual ball, but previous to this affair the Static Club will hold their ball. It is this conflict that is supposed to have caused the trouble.

HAPPENINGS AT ALBANY

One Company Changes Name, While Another
Dissolves

ALBANY (Special).—"The Kande Inc." of New York City, having a capital stock of \$4,100,000, recently incorporated for the purpose of conducting a general theatrical and motion picture business, has been granted by the Secretary of State the right to change its name to the "K. & E. Inc." Charles Burnham, of New York, is the president of the company.

Joseph M. Weber, Patrick A. Powers, and Morris Rose, incorporators of the Joe Weber Photo Plays Company, filed articles of dissolution with the Secretary of State this week; the officers of the company certify that the company has no liabilities, no part of the capital stock has been paid in, and that the business for which it was created has not been begun.

G. W. HERRICK.

FIRST GRIFFITH MUTUAL

Paul Armstrong's drama, *The Escape*, will soon be seen as a four-part motion picture. It is being produced by D. W. Griffith for presentation on the Mutual programme. The appearance of this pretentious picture will be of special interest, as it will not only mark the first appearance of Blanch Sweet as a Mutual star, but it will also be the first Mutual picture presented actually staged by Mr. Griffith.

The cast is made up of such favorites as Mae Marsh, Robert Harron, Donald Crisp, Earl Foxe, C. B. Abbey, and Spottiswood Aitken.

NEW ECLAIR LEADING LADY

Belle Adair, new leading woman with the Eclair Film Company, gives promise of securing a strong place in film circles. Miss Adair possesses personal magnetism with charming and expressive features. This is her initial bow to the audiences of nickels and dimes, but for years she has headlined bills in big-time vaudeville circuits. She was with Julian Hingie in *The Fascinating Widow*, and has had a wide dramatic experience.

IN THE PATHE STUDIO

Eleanor Woodruff, Pathe leading woman, spent Christmas at her home in Pennsylvania. Her return for the holidays having been announced, a local playhouse gave her a compliment by announcing a "Miss Woodruff programme," so that her friends might see her on the screen.

Pearl Sindelar distributed many attractive gifts among her friends in the Pathe Studio, each one of which was inscribed "purchased a month before Christmas." Miss Sindelar, as has been noted before, is an ardent advocate of early Christmas shopping, and she thus practised what she has been preaching.



LAURA SAWYER IN "THE DAUGHTER OF THE HILLS."
Feature Released by the Famous Players' Film Company.

SUBSTITUTE "SLAVE" FILM

When "Inside of the White Slave Traffic" is Barred Another
Comes In—Bitter Fight Promised

The white slave film tangle grows more tangled. The court orders enjoining the police from interfering with the pictures having been vacated, the backers of the film *The Inside of the White Slave Traffic* immediately made arrangements to substitute for this film at the Bijou Theater a European production also treating of the white slave subject. This done, the fight originally waged over the first production will probably be repeated.

Frederic H. Robinson, president of the Sociological Fund of the *Medical Review of Reviews*, has announced that he will fight the case to the finish. A mass meeting is being arranged at which many prominent persons will speak in protest against the police action regarding the films. Mr. Robinson also threatens that if the regular exhibitions of the picture are stopped he will secure a permit from the City Hall and give free performances with the film. Samuel London, originally named as the

producer of the film, withdrew from the company last week. The fight long ago moved out of the range of film news and became a struggle between those who want to publish broadcast facts about the white slave traffic and the police. The present backers of the film are also arranging to give a stage production of *The House of Bondage*, the film rights for which are controlled by other interests. Robinson also says that he will publish Christabel Pankhurst's "Plain Facts About a Great Evil" and place it on sale in connection with the film.

EXCLUSIVE FEATURES MOVES

Exclusive Features, Inc., at present located at 24 East Twenty-first Street, will shortly be located in the Masonic Building, Sixth Avenue and Twenty-third Street. Harry A. Sawick is general manager of Exclusive Features.

NEW ROCHESTER THEATER

The "Happy Hour," Seating 1,500, Gets Off
to Good Start—The "Garden," Peoria

The Happy Hour, a new Rochester photograph house, opened last week. The theater is a strictly modern house, seating 1,500. A five-piece orchestra is used and a two-hour show is given. The building is entirely of concrete and fireproof and embodies the latest ideas for comfort. It is located on St. Paul Street near Main Street, E.

The Garden Theater, devoted to pictures and seating 800, is among new houses catering to devotees of the film in Peoria, Ill. Other houses in process of construction in that city are the Crystal and one as yet unnamed being built in the residential section and to be managed by A. S. Howells.

The new Paris Theater, Decatur, Ill., opened Christmas Day. The house will be supplied by the Mutual company. It is a strictly fireproof house, seating 800, and was erected at a cost of \$60,000. Dan Higgins is proprietor and manager.

THEATER AS DISPLAY ROOM

New Vitaphone Theater to Exhibit Latest in
Every Branch of Picture Art

Plans are being pushed that will probably result in making the new Vitaphone Theater, a Broadway home for the new Vitaphone brand, a unique picture theater. It is planned to make the theater somewhat of a "display" room. Many novel and artistic methods of presentation will be shown that will be of value to the exhibitor. The latest ideas in lobby displays, surroundings for the picture, music, and theater furnishings will be used.

Through this theater Broadway star features will make their bow. The latest and best of the Vitaphone multiple reel pictures will be shown here to receive a Broadway endorsement before their distribution over the country.

Another new Vitaphone brand to be seen during the new year will be a brand of snappy, broad comedies.

PROSPERITY NOTE

Mutual and New York Companies Announce
Extra Dividends

The Mutual Film Corporation announces its regular monthly dividend number eight as one-half of one per cent, with an extra dividend of one-half of one per cent, on common stock. The New York Motion Picture Corporation, which manufactures pictures for the Mutual programme, announces the seventh monthly dividend as one per cent, on its capital stock and an extra dividend of one per cent thereon. Both of these notices are signed by Charles J. Hite, treasurer, the well-known motion picture magnate of Thanhouser fame.

HONOR LOS ANGELES MAYOR

Mayor Rose, of Los Angeles, Cal., recently came back to his native town, Racine, Wis., to visit the old folks at home after an absence of many years, during which he has achieved fame and position in California. Mayor Rose is in the greatest vogue of moving picture activity in the world. His friendliness and his co-operation with the various companies in and about Los Angeles have been proverbial. When he started for the East, the city officials and hundreds of friends turned out to give him and his wife a great send-off at the station. The officials at Racine, Wis., heard of this and, not to be outdone, made an arrangement with the Selig Polyscope Company to picture a similar demonstration on his arrival at the old home. This film was quickly printed and will be shown this week at Racine, and thereafter through various cities of Wisconsin, as a tribute to the Badger who has made good in all lines in the great gold State.

BRONX EXHIBITORS' RECEPTION

On the evening of Wednesday, Jan. 14, the Cinema Club, the Bronx exhibitors' organization, will hold its first entertainment and reception at Hunt's Point Palace. Edith Storey, of the Vitaphone Company, and King Baggot will lead the grand march. John J. Wittman is president of the Cinema Club.

THERE'S A MISS AITKEN NOW

Spottiswood Aitken, who is now with David W. Griffith, is receiving congratulations from his many friends on the advent of a Miss Aitken to the family circle. The newcomer is a Christmas present from Mrs. Aitken, and made her first bow to the world at the Aitken home, 1831 Marmion Avenue, Bronx.



CROWDS THAT WELCOME KLEINE "LAST DAYS OF POMPEII."
Scene at the People's Theater, Portland, Ore



COMMENT AND SUGGESTION



THE coming year will see the most radical changes in the plans of manufacturers that have yet been seen at any stage in the development of the motion picture. Studios by the score are stopping production on single reel stories; established manufacturers, pioneers in the business, are turning their full strength to the production of features. True it is that the feature has been gaining strength for some time past, but with a unanimity that is surprising the manufacturers seem to have decided on the New Year as the time for burning most of their bridges behind them and plunging entirely into the production of long features. The prospect, while from many sides a rosy one, also raises its share of doubts. It is these latter that I would like to discuss.

Will the increased strength be gained at the expense of the single-reel film? I don't like to think so. For while I may be preaching heresy, from my own contact with photoplay fans, I am convinced that, when all is averaged up, it is the varied programme that has produced the best results. Which, at heart, is saying nothing against the feature. There is a wider, and more profitable market for the feature that has never been touched by the present films; there is plenty of room for the feature in the present market, but the feature must be kept in its place. It must not sap strength from the single-reel story, for the thousand-foot comedy or drama, concentrated and free from padding as it is, hits the mark nine times out of ten, and, compared with the multiple-reel story, gives you at least odds of at least three to one of imprinting "satisfaction" on the mind of the spectator. Let each, the single and multiple reel story, stay in its place, let both be strengthened, but let neither gain its power at the expense of the other.

Another question, also probably voiced by others before me, is the source of plots for the steady output of features promised. We are, of course, going to get film adaptations of famous plays and popular novels until the supply runs out. We are to get film stories released simultaneously with their appearance in the magazines. But is the supply of original stories for the film to wane? Is the motion picture as a vehicle of entertainment to become a second-hand dealer? That is the supercilious view held by many men prominent on the stage. Perhaps this prospect does not excite any apprehension, but we believe it should, for the motion picture is too big an art to become a second-hand purveyor.

There is one person certain to benefit by the influx of "big names," prominent people, into the writing of stories for the film. While not in the immediate present, in time the scenario writer will come into his own. The manufacturer will awaken to the fact that "the story is the thing," that good acting, capable

directing, and superb settings, all go for naught unless there is a story to tell. The haste to sign up prominent writers is an evidence of this awakening, the willingness to pay big prices for their work is a sign of the manufacturer's appreciation of the story, and the fact that the work of all these well-known writers



DOROTHY KELLY,
Of the Vitaphone Players.

must be put in shape by professional scenario writers is a prophecy of the future. The trained man, the competent who has studied his art, is the one who will survive.

SHOULD the film adapted from a successful novel or play adhere closely to the incidents of the original or set out solely for success as a film? This query is prompted by the increasing number of films based on stories originally written for some other form of expression. As a rule such films contain a really big story, but in many cases, aside from big names, they do not make really big films.

To my mind it is a mistake to attempt to tell on the screen every incident related in a novel, but would the average spectator complain if he did not see the story told just as he had read it? That is a question with many sides to it. For instance, the average novel usually contains two stories, there are the hero and heroine, and often the love story of some minor characters. In a book the word craftsman can so wield this secondary story as to have it tend at all times, and finally merge into, the main story. But on the screen? Every scene of this sort seems out of place. There is room for only one story, the pantomime of each scene is limited to telling only the actual happenings of that scene. And unless each scene seems to the spectator an absolute, important part of the whole story, unless it bears close relation to the keynote, it is suicidal to the film as a whole to include it just because it was in the book. Sub-titles become but subterfuges when they are necessary to explain the connection a particular scene bears to the real story; in the perfect film all action should be to some extent self-explanatory. No one expects to see the perfect film; perfection is only stated as a mark from which to measure the distance many films wander. This may seem like a small point to quibble about in wide-measure columns, but it is just these small points that make a producer wonder, after spending money on players, directors, and settings, why a picture did not cause a sensation when reviewed. May it not have been because there was no big idea kept foremost in the minds of the spectator at every moment in the development of the picture, there was no one coherent impression on his mind at the close? This is a sin seldom committed by the professional writer of scenarios when working on his own original story, but the adaptation of a popular novel or play often causes him to disregard his own knowledge of scenario technique. I say, hang the book, give us a good picture first and all the time.

THE Lubin Company shows commendable originality coupled with foresight in the circular letter it is sending to members of the Clergy all over the country. The pamphlet is entitled "The Motion Picture and—You." The intent is to call the attention of the Clergy to the opportunities for reaching a wider circle of souls through the medium of the mo-

tion picture. The handicaps of the preacher with his small congregation and the boundless reach of the picture is ably pointed out. "It may be safely estimated," says the pamphlet, "that each motion picture released by the Lubin Manufacturing Company is seen and makes its impression on the hearts, the minds, or the souls of not less than ten millions of people." Did space permit, I would like to reprint the entire letter, for one thing as an example of good writing, and for another because of the message it contains. Two ways are cited by which the Clergy may assist the motion picture manufacturer, by criticism and suggestions, and by the submission of scenarios.

"Our idea is simple," explains the letter. "We invite from you any suggestions or criticisms which you may have to make concerning our films, and will give them most earnest consideration. As you are of course aware, all Lubin films are passed by the National Board of Censorship, an organization of prominent members of the Clergy, social welfare workers, and philanthropists, but, beyond this censorship, we value most highly the censorship of the public, without the approval of which our business would soon die, for it is a fundamental truth that only that which is clean in every respect can attain or maintain any permanent success before the American public." The letter, which with its message of optimism is in itself a message of inspiration for those in the motion picture business, ends with this sentence: "Surely you have one message for the ten millions who would receive it?"

That portion of the letter stating the sort of scenarios desired may interest general readers, so it is here reprinted: "These stories should not in any sense be sermons, and for commercial reasons Biblical and historical incidents cannot be used—neither can adaptations from published stories or poems be considered. What is desired are modern American themes of dramatic value, free from sensationalism, but embodying, if possible, spectacular incidents, whenever consistent with the story. Stories which demand an understanding of our political institutions are not desired and no particular religious sect or faith can be featured. It is not advisable that a member of the Clergy be made the leading character. Generally speaking, the requirements are simply that the story be of genuine dramatic value, and that it convey in its development a lesson of spiritual, moral, social or hygienic value, of such a nature that its appeal will be to universal understanding—to the world-mind—through the emotions and sentiments which are common to the hearts of all mankind."

THE FILM MAN.



JOHN INCE,
Lubin Director and Leading Man.



THOMAS MOORE,
With the Kalem Stock Company.



HENRI KRAUSS, EMINENT FRENCH ACTOR.
In Pathe "Germinal," a General Film "Photoplay Masterpiece."

GOSSIP OF THE STUDIOS

CRANE WILBUR and several other Pathe players under the direction of Frank Powell, were held up last week for four days by storms which kept them from going over to Block Island by steamer from Newport. The water was so rough that the steamer was turned back twice. Powell's desire for Block Island backgrounds was considerably diminished after several severe attacks of sea sickness and everyone in the party was similarly affected.

JACQUES JENSEN has acted the leading role, in his gifted consort's romantic melodrama Too Late. Mme. Jensen was the authoress of The Pendulum of Fate, another Selig feature.

WILLIAM ANTHONY MCGUIRE, author of Divorce, furnished the Selig Company with a spectacular play, called The Devil's Reward, that has involved a number of remarkable built scenes to carry out the difficult business called for by the author.

ALMA RUSSELL, one of the leading ladies of the Selig Stock Company, in Chicago, in carrying out her part of a rural play, called The Rube, which was being presented under the direction of Marshal Farnum, last week on a farm near Desplaines, fell from a haystack but happily escaped a serious cut. She was taken to her home unconscious, but reported for duty two days later.

OWING TO THE ENLARGED radius of action of the Selig Stock Company, with headquarters at Prescott, Ariz., the leading man, William Duncan, will, hereafter, confine his attentions strictly to producing plays. The company will be very considerably strengthened and enlarged, as some big productions are nominated for this winter in the pictureland of Arizona.

WITH THE DIRECTION of his new studio in Italy, George Kleine is now in the market for applications for the better grade of American talent to appear in his big productions. Mr. Kleine is willing to enter into contracts with the right sort of American artists to spend a part of the year on the continent in photo drama work for him. Mr. Kleine is open to proposals from well known American actors and actresses.

THE PATHE dummies are securing a bad reputation. They were used by a Pathe director last week in an auto wreck at South River, N. J., and when not in use were placed in the storeroom at the Washington Hotel. Some jokers told the Chief of Police that men were stealing cigars from the storeroom, and when he arrived and saw the dim figures in the darkness he called upon them repeatedly to surrender. Receiving no answer he blazed away at them several times with his revolver before he discovered the joke.

A COMPANY of Edison players journeyed to Springfield, Ill., last week to take a series of scenes for a film treating of the life of Lincoln. Views of the Lincoln monument were taken, and the old home of Lincoln was used as the background for the story.

THE AMERICAN COMPANY is about to erect its own home in London. A five-story structure is being erected on Wardour Street, in the "film circle," and is expected to be ready for occupancy about the first of the year. All machines and apparatus are being shipped from Chicago, and the plant abroad

will be operated on the same lines as the American plant in Chicago.

DAVID WALL, who was seen in the Famous Players production of The Port of Doom, received some excellent publicity when that film showed in Rochester, where Wall spent his boyhood. The up-State papers carried big stories about the "former Rochester boy."

GEORGE KUNKEL, whose work with the Western Vitagraph Company is eliciting much favorable comment, was for years well known in comic opera circles. He was also for some time the stage manager at the Tivoli Opera House, San Francisco, this being at the time of the earthquake. Mr. Kunkel is only one of the many players who have gained notice by their voices only to later join the ranks of the screen artists.

AT THE New York Exhibitors' Ball C. J. Hite sprung an innovation by having present for his Thanhouser and Princess companies an array of child talent. While the other companies were represented by their star players Mr. Hite struck upon an original idea. The Thanhouser representatives were Lillian Banham, the Thanhouser Twins and the Thanhouser Kidlet. For the Princess company Marie Eline and Dorothy Benham were on hand. None of the representatives were over eleven years old, and one, Dorothy Benham, had not yet reached the age of three. Mr. Hite expects to have the same representatives at the Screen Club Ball.

THE STEWART BABIES with the Biograph company are receiving much commendation lately. The babies are Elden Stewart, two years old; Loel Stewart, three and a half years, and Maury Stewart, Jr., five years.

FRANK CRANE is producing two and three-reel dramas for the Imp company.

GEORGE W. TERWILLIGER, formerly of the Lubin Scenario Department, has assumed directorship, succeeding Barry O'Neill, and taking over Mr. O'Neill's company. Terwilliger, who is yet in his early thirties, is probably the youngest director in filmdom to produce special features. He is engaged on Charles Klein's The Daughters of Men, with The Gamblers to follow. Terwilliger has the hearty co-operation of the entire Lubin studio.

NORMAN LUXE, as Arthur Johnson's secretary, has done it again. On behalf of Mr. Johnson he accepted the invitation of The Eclectic Club, in a Philadelphia suburb to deliver an informal talk on The Mission of The Motion Picture. When Johnson arrived at the club he found himself the guest of 300 staid housewives. As each speaker addressed the audience Johnson's courage oozed, for all the speeches were rabid attacks against the photoplay. With "evil," "harmful," "pernicious," and "immoral" assailing his ears, Johnson realized that his "informal chat" would seem very spineless, indeed. When he was called to talk, the Lubin star determined to seize his opportunity. He made a spirited defence, calling into play his remarkable powers of oratory, and ended by inviting the entire club to visit the Lubin studio the following afternoon. The staid housewives, now that they have seen for themselves, have changed their affectives.

BEATRICE MABLE, who has been appear-

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INDIAN BLOOD IN TWO PARTS

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The solemn burial ceremonies of the Indians; the massacre of the immigrants; the fierce combat between Redskins and troopers—make this production a page torn from the book of Frontier Life.
Released Monday, January 13th. For better business get the two special 1-sheets and special 3 and 4-sheets



Scene from "RED HAWK'S SACRIFICE"

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Full-blooded Indians play the leading roles in this powerful drama. The battle between bandits and posse, and the death of the Redskin who saves the white man's family, are two of the breathless incidents

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Get the special 1 and 3-sheet posters

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IN TWO PARTS
The show-girl's slaying of a contemptible scoundrel, and her struggle to live down the past, results in a feature that will pack your theatre.

Released Wed., Jan. 14th
Two special 1-sheets, also special 3 and 4-sheets

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Two boys—with just one shirt between 'em. Can't you imagine what happens when the shirtless one's sweetheart comes to see him?

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THE LORD MAYOR OF LONDON

The most timely picture you can show. Inauguration of London's Lord Mayor, and Lloyd George's visit to Bedford two of the scenes.

Released Fri., Jan. 16th

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ing in various character parts in Edison films for some time, has probably broken the appendicitis record. At 5 o'clock she was leaving the Studio, after working all day in a film and one hour later she was on the operating table. After a hasty examination the physicians announced that her one chance lay in an immediate operation, an opinion which was proven to be absolutely true when the actual operation was performed. A pathetic little figure was that of Edna Hammel, Miss Mable's niece, who sat tense and immovable during the entire operation. Not a tear found its way down her white cheek until the nurses announced that everything was all over. Then the reaction set in and the tears burst forth, but by the time Miss Mable had recovered consciousness, Edna was smiling bravely.

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WITH THE FILM MEN



BERNARD LOEWENTHAL.

Few people in the motion picture game have had the pleasure of meeting "Ben," the congenial treasurer and financial man of the Commercial Motion Pictures Company, Inc., whose picture is reproduced above. Mr. Bernard Loewenthal has recently purchased all the outstanding stock of the inactive stockholders in the above company, and will soon be actively interested in the feature productions that this concern will produce. A studio is being built in conjunction with their already perfect laboratory. These two features, combined with Mr. Loewenthal's knowledge of photography and what is what in features, should insure the company's success at the start.

One of the best pieces of copy put out lately was the Coast to Coast "ad" of the Jungle Film Company, showing Sol Lesser and David Young, Jr., reaching across the continent with the Rainey pictures. These pictures are having the same success as a state right proposition that they had when they were exhibited as a theatrical attraction. Exhibitors are writing from all over the country that they are the best drawing cards they have yet had.

Percy Waters dropped down among the picture folk last week to say Merry Christmas. He is the same dapper, smiling gentleman as of yore and full of enthusiasm for the betterment of the motion picture.

Wonder if Harry Haver is introducing a new brand of Screen Club hat? Which suggests that Harry's middle name is not Huckle but Rush. Synonymous, eh?

Every mail for the past week has brought Christmas greetings from England, France, the United States, and even far-off India. It warms the cockles of one's heart to be remembered by so many of the picture people, and they are jolly good people. It may not be possible to answer all personally, but both Tim Mixson and myself wish you all a happy, prosperous New Year.

The Canadian Bioscope Company has opened offices in the Candler Building and

will shortly announce their first release. Clarence Schottenfels, a well-known hustler in the picture business, will be in charge.

William Robert Daly, who has been directing for the Universal several years, has resigned from that company to direct the production of the Stellar Feature Film Company. Mr. Daly is one of the highest class directors in the business, and his selection shows the thoroughness of the new company's equipment. They will leave for Florida about Jan. 5.

Chester Beecroft, of the General Film Company, has returned from a flying trip to Chicago, where he said "Merry Christmas" to the boys.

Hector Streyckmans has at last separated the wheelbase from the differential and the carburetor from the transmission, so his automobile runs (sometimes).

SANTA VISITS THE SCREEN CLUB

Santa Claus came to the Screen Club on Christmas Eve, not the Santa of our infancy, but a modern, up-to-date steam-heated variety, not much bigger than a pint of peanuts physically but more than big enough to entertain the couple of hundred members who were there to receive their presents from him, each with a little personal banter which touched on his foibles. Billy Quirk was his name in real life, and from the intimate knowledge he possessed of his victims one would have thought he had made a study of each one.

Frank Tichenor was called "master of reveals" on the official card, and to show that his name was in the right place provided an elaborate buffet lunch, accompanied by a forty-horsepower, self-starting punch.

After an introductory speech in which the attention of the members was called to the heavy expense of maintaining the club house and suggesting that the members get together and make things a grand success for the New Year, the festivities opened. Each member was led forward and received his present, to the great amusement of the other victims. Carl Laemmle got his, so did King Baggot, "Bob" Daly, Joe Farnham, Glen White, Tefft Johnson, Irving Cummings, Jake Gerhardt, George Blaisdell, Jim Keane, Earl Williams, Ben Wilson, Darwin Karr, E. K. Lincoln, Tyler Kent, Sam Spedon, "Doc" Willat, W. F. Haddock, James Gordon, Charles Abrams, "Wen" Milligan, Harry Knowles, Paul Panzer, Charles Arling, James Kirkwood, Owen Moore, George Kann, Jack Cohn, Hal Clarendon, Fred C. Gunning, Ed Wynard, Alexander Gaden, Wray Physloc, Bert Adler, Tom V. Smyth.

These with a host of others kept things humming until morning, when they left full of Christmas spirit (and other varieties). Two days later one of them was heard to remark: "I had to stay in bed all the next day, but it was worth it."

A year ago Joe Brandt said his Christmas present was twice what it was the year before, which was nothing. This year he says he received three times that amount.

F. J. B.

ANOTHER "GIRL OF TO-DAY"

Every week brings another "Girl of To-day." Probably in time we will find that the majority of those who won mention in the Times contest were motion picture players. Edith Kingdon Haller is the latest winner to be discovered as a film actress. She is appearing in leads with the Ramo company.

30
FAMOUS
FEATURES
A YEAR

Daniel Frohman
PRESENTS

The Distinguished Dramatic Favorite,

JOHN BARRYMORE

In the Celebrated Comedy-Romance,

"AN AMERICAN CITIZEN"

By MADELEINE LUCETTE RYLEY,
IN MOTION PICTURES

"An American Citizen" portrays an exciting trans-continental romance, with any number of comic complications which centre about a young American, who, in the midst of all his defeats and victories, never forgets his patriotism, though for a time, due to a chivalrous impulse, he is forced to forego his American citizenship, which he eventually regains, together with love and fortune.

John Barrymore, in the role of Beresford Cruger, who sacrifices his nationality and affections, for the sake of a woman, and faces all his reverses with a never-say-die fortitude typically American, adds an effective pantomimic characterization to his list of stellar triumphs.

IN FOUR REELS—RELEASED JANUARY 10, 1914

FAMOUS PLAYERS FILM COMPANY

Studios 213 W. 26th St., New York

ADOLPH ZUKOR
PRESIDENT

DANIEL FROHMAN
MAN. DIRECTOR

30
FAMOUS
FEATURES
A YEAR

30
FAMOUS
FEATURES
A YEAR

EARLE A. FOXE

Leading Man, Mutual

Direction D. W. Griffith

Current VICTOR Releases:

Influence of Sympathy,

The Third Generation, Etc.

FRANK H. CRANE

DIRECTOR

UNIVERSAL CO.

XMAS ON THE COAST

News Notes of Activity in Los Angeles Film Circles

Los Angeles (Special).—Snowy petals falling from perfume-laden boughs was the nearest the Southern California film colony got to the old-time Christmas idea this year. As usual, Jack Frost, Old Boreas, and the Beautiful, were supplanted by floods of sunlight, balmy breezes and hothouse landscaping. Even the clicking cameras were happy. The colony made a great holiday. Thousands of presents were exchanged, many social gatherings were enjoyed and shop-talk filled the air as far south as the Mexican border. Herein are concealed no snowballs for shivering brothers of the East.

Charles Van Loan, the blooming Los Angeles youth who visits the Selig Zoo, gives the animals the once over and then dashes off a killing motion-picture story for the Post, incidentally grabbing the wealth of a nation through other fiction channels, has been bitten. After evading the bug for many moons, he has allowed one of the pesky insects to sneak up on him. Charlie always declared that he could not and absolutely refused to write scenarios. Fooling magazine editors seemed to be the height of his ambition. But the hypnotic Hobart Bosworth sicked his scenario-hunting bug on Van, and the mighty have fallen. Charles is "doing" comedies for Bosworth, who will put them on, after getting away with a few more Jack London stories.

Wilbert Melville, manager of the Western Lubin, is constructing permanent studios at 4560 Pasadena Avenue, in the beautiful arroyo district. In addition to a handsome residence facing the boulevard, Mr. Melville is building modern offices, dressing rooms, scene docks and stages on the grounds in the rear, which stretch over ample space for a half-dozen companies. With these additional facilities coming, Mr. Melville is preparing to add even more quality to his companies and films in the future. Paul M. Powell, the well-known writer, is assistant manager and a star producer, although he has been directing but a few months. He is lending unique individuality to the pictures assigned to him.

The first release of the Citagraph company, a New York corporation, with headquarters here, will be 3,000 feet of prison life in Florence, Ariz. Pliny W. Horne, the camera man, has joined the company, which has headquarters at Horne's Theater.

E. S. Porter, of the Famous Players, is settling busy at the J. A. C. studio, preparing for plenty of action when two producers get on the job. A very large stage is to be added among other things.

Mary Pickford news: Three more pictures in the papers; told the freight agent he was "real mean," because her auto did not arrive; informed every one that Mr. Frohman is "a dear"; rode a coaster with the kids of her neighborhood.

Henry Otto, the well-known leading man and heavy of the Selig forces at Edendale, has been made a director at that studio. If education, high intelligence and initiative, combined with long experience, are winning factors, Mr. Otto should score successfully.

Director Norval MacGregor has just completed a three-reel story carrying twenty-nine dissolves and twice as many headaches. Let the sympathy of the various colonies go out to the suffering brother at the Selig Zoo.

Al Christie, who is going to give the East a treat during his two months' vacation trip, far from Nestor comedies, will introduce several Los Angeles fads to wondering natives of other parts. A "sunny" smile, "flowered" vest and "orange" tie will be among them. Al is quite a landscape in his new scenery.

The Balboa Amusement Company, operating at Long Beach, is very busy turning out domestic dramas at present. After the Jack London agitation, the company has settled down to regular releases through an established Eastern corporation. Competent directors, camera men and actors are employed.

W. E. WING.

BISHOP OPPOSES SUNDAY SHOWS

The Rt. Rev. Thomas Hickey, of Rochester has come out strongly against the movement to modify the local ordinances so as to allow Sunday performances at the motion picture theaters. "I do not believe in legalizing an open Sunday, or in any way encouraging a movement to carry on business interests," he said. "We have a happy condition here in Rochester just now, and it seems to me that it would be a step backward, contrary to the best interests of the public at large, as well as to the private individual, and that we ought to keep all business activity and interests of a purely business character out of the lives of our citizens on that one day of the week."

FILMS TO AID INSANE

CINCINNATI (Special).—The motion picture, used as a medium through which education and knowledge of the doings of the world may be obtained, will soon be installed as a regular factor of the curative system at Longview Insane Asylum, this city.

It is to be made a sort of "unknown treatment," under which the patient will not realize that he is being subjected to a mental test. The patient will see only a pleasant method for his entertainment, when, in reality, an accurate probe into his sick brain will be afforded.

Herman P. Goebel, chairman of the board of directors of the institution, is an enthusiastic believer in benefits to be derived from the films.

C. J. HITE AND HIS CAREER

Eventful Career of Head of Thanhouser and Majestic Companies

That fame and fortune have been won practically "over night" in the motion picture business is well illustrated by the interesting career of C. J. Hite, prominently identified with the Mutual Film Corporation, the Film Supply Company of America, the American Film Manufacturing Company, the Carlton Motion Picture Laboratories, The Majestic Motion Picture Company, The Thanhouser Company, and The Thanhouser Film Company, Ltd., of London.

In spite of the long list of successful film companies in which he is an important figure, it is only necessary to go back to 1906 to find his first important move in the business. Only eight years ago his first venture was launched in Chicago under the name of C. J. Hite Moving Picture Company. The main object of this concern was to furnish motion pictures to lyceum bureaus and private entertainments. Most of his pictures were fairy tales, scenic and religious subjects, which were the best that could be had at that time.

He gradually found his collection of pictures assuming large proportions which led him naturally into the film renting business. His first "exchange" was a small office with a rickety desk in the Monadnock Building, Chicago, but he was compelled to spend so many hours a day at his work that his health began to suffer. The calling in of a doctor proved to be an important incident in his business career, for when the physician discovered that the reason for his patient's condition was the close attention he was compelled to give to his remarkably successful office, a deal was made which led to renewed activities on a larger scale with the doctor as a financially interested associate.

In an incredibly short length of time C. J. Hite's film exchange occupied an enormous suite of offices and had important branches in several other cities. From the renting of films to their manufacture was the next important step in Mr. Hite's career, his many interests making him one of the leading factors in the moving picture world.

BARRYMORE IN FILMS

Has Joined Famous Players and Will Be Seen in "An American Citizen"

John Barrymore, one of the most popular of matinee idols, will soon be seen on the screen. He has joined the Famous Players Film Company, and is at work on a film version of An American Citizen. Nat Goodwin's great success. The story offers a wonderful opportunity for his talents, depicting the adventures of a young American who never forgets his patriotism in the midst of defeats and trials which he finally surmounts.

Mr. Barrymore's greatest distinction on the stage was derived from his phenomenal success in The Fortune Hunter, one of the greatest comedy triumphs in metropolitan stage history.

Mr. Barrymore is very enthusiastic about his work before the camera, and considers the production of motion pictures a more graphic art than that of the stage.

"The film," he says, "determines an actor's ability absolutely, conclusively. It is the surest test of an actor's qualities. Mental impressions can be conveyed to the screen more quickly than vocally. None can say the moving picture is a business—it is an art!"

LETTERS and QUESTIONS.

Answered by the Film Man

Buffalo Subscriber.—Crane Wilbur, the Pathe player, was born in Albany, and went on the stage at the age of ten under the tutelage of Tyrone Power and his wife, the late Edith Crane, who was Mr. Wilbur's aunt. With the Crane-Wilbur Stock company the Pathe player went around the world, playing India and Australia among other countries. In London he was given the opportunity of playing a small part with Sir Henry Irving in Robespierre. He was then with Mrs. Fiske and her Manhattan company for four years. For several years he managed his own stock company at Rochester, N. Y.

The Mirror's Los Angeles correspondent, W. E. Wing, sends us the following answers to inquirers:

George Cooper is a regular member of the Western Vitagraph, Santa Monica. He still is seen in Eastern releases of past date. Vitagraph, Margarita Fischer is with the American, at Santa Barbara. One Warner Feature company is at the J. A. C. studios, Los Angeles. Another is operating at Bilas, Oklahoma, under Harry C. Matthews. Frank Montgomery was the "101 Bison" director of the Universal. He now is with Glendale, George W. Melford, manager, at Glendale. Red Wing (Mrs. Montgomery), is with him in leads. Herbert Rawlinson, formerly of Selig's and who played in Bosworth's first London picture, now is with Director Otis Turner at the Universal. Cannot recommend any "local scenario school." Most institutions of this character have proven useless and worthless. Keep away from them. Fred Mace is not with Keystone. He is directing the "Apollo" brand of films at the Majestic studio, Los Angeles. Cannot supply color of eyes and personal information, regarding players. Any "fan" is welcome to ask proper questions regarding companies or individuals of California film colony.

PATHÉ FRÈRES



THE SWORD OF DAMOCLES

A fine two-part drama featuring Eleanora Woodruff and Irving Cummings. The story is built around a misunderstood genius who is defrauded of his great composition in a dramatic manner.

RELEASED

Thursday, Jan. 22nd

GOD'S WARNING

An unusually good cast headed by Gabrielle Robinne of the Comedie Francaise. An interesting story and beautiful backgrounds of Swiss mountains in winter make this two-part drama one of more than usual merit.

RELEASED

Saturday, Jan. 24th

FEATURE FILMS OF THE WEEK

All Star's Film Production of "Soldiers of Fortune"—"Stanton's Last Fling," Edison—"The Parasite" a Lubin Masterpiece—"Lady of Quality" One of the Best

"SOLDIERS OF FORTUNE"

Motion Picture Adaptation in Six Reels of the Novel by Richard Harding Davis. Dramatized by Augustus Thomas. Produced Under the Personal Direction of Mr. Thomas, and with the assistance of Wm. Haddock.

Robert Clay Dustin Farnum
John Langham Helen Luttrell
General Alvarado William Clark
The American Consul Sam Oost
General Mendoza William Clark
Captain Stuart George A. Milburn
The King James C. Nease
General Baines Thomas Cook
Ted Langham Whitcomb Chamberlain

Richard Harding Davis's novel has been filmed in a manner that shows an earnest desire to make a really big picture and not to gain its strength solely from "big names." Practically the entire film has been taken amid the picturesque settings of Cuba; there seems to have been no limit to the number of men employed to give the picture realism. The acting is capable. With these favorable attributes there seems to be but one reason why Soldiers of Fortune is not a wonderful picture, as great for instance as its predecessor Cheekers, and that reason is—a faulty scenario. To explain further.

We are placed in a receptive mood in the first scene of the picture by the clever "star" arrangement—hundreds of stars on a dark background which group themselves into the title of the picture. We thank the producer for the separate introductions of characters, for it enables us to get a flying start on the story, we are already acquainted. Robert Clay, an American engineer secures a mining concession from President Alvarado of Olanche. His backer, Langham, a steel magnate, is forced to go South for his health, and visits the mine in company with his daughters. We are given to understand that his youngest daughter and Clay have fallen in love. About this time General Mendoza determines to start a revolution and secures arms from the filibuster, Burke. So far so good. Aside from the fact that there is a multiplicity of sub-titles we are enjoying every moment of the picture. But from here on the film, instead of becoming more simple, moving in a straight line to a driving finish, rides to a fall. The supposed love affair of Captain Stuart and the president's wife should have been omitted entirely or else played up much stronger and started earlier in the film, for as told it is but a balking interlude, for we care nothing for Alvarado and his wife, we have been made to think only of the Americans. The story moves back and forth from the palace to the mine and in between in a mystifying, undecided manner. Too many switchbacks spoil the suspense of the principal scenes. In the story's arrangement no opportunity has been given for good acting for in almost every case the subtitles either anticipate the action or else are made necessary to explain it. The closing reels are pure narrative, not drama. The story has a "punch," but it has been enveloped in a thick mattress-like gloom.

All these are faults for a film man to find. They are violations of motion picture sense. The average spectator will probably be satisfied with the picture for the atmosphere is big, hundreds of men and a United States battleship lend the sense of size, and patriotism is given full sway. W.

"STANTON'S LAST FLING"

Two-Reel Feature Produced by the Edison Company. Adapted from the Story "The Interlude" and Staged in England and Belgium by Charles Brabin. Released Jan. 5.

Stanton James La Foe
Parker Charles Vernon
Mrs. Parker Kathleen Russell
The Chevalier William Leonard
Lady Amelia Miriam Nesbitt

Stanton's partner, Parker, dies, after misappropriating all the funds of the firm. The widow asks him for money, but he cannot give it. He is about to shoot himself when a flashing electric sign determines him to go to Europe for one last fling, and then—? So he goes and the adventures that he gets into form the brunt of this rather mediocre offering which starts out so well, and then degenerates to a series of automobile chases. The director has taken lots of trouble to give this film the true setting, and yet there are no especially noticeable scenes. All through the film we are actually taken over the ground where the story is supposed to take place, but somehow the background fails to interest. The plot, after his advent in Europe, is absurdly simple. There is no reason shown why the Chevalier should have invited Stanton to his house, and it would have been better construction to have had them meet before the abduction. The climax leaves us with the idea that Stanton is marrying the girl for her money, which is not what the director wants to convey. What happens to the widow Parker we are not told. The photography is rather poor. The plot gives no opportunity for acting. All in all, the offering is well staged, but melodramatic. It ends with an automobile chase that is not as thrilling as many of its kind. After Stanton leaves, he happens to meet the

Chevalier, who is running away with a charming young English girl. Stanton rescues her, and in an automobile chase by the Chevalier, just catches the boat back to England, where he marries the girl, and goes into business with her father. F.

"THE PARASITE"

Three-Reel Feature Produced by the Lubin Company, Under the Direction of Arthur Johnson, from the Scenario by George Terwilliger. Released Dec. 25.

John Wellington Arthur V. Johnson
Florence Randall Florence Hackett
Howard Lynn Howard Mitchell
Lottie Lynn Lottie Briscoe
The Doctor Charles Brandt

A three-reel drama that is a four-cornered intrigue among society's parasites, some rich and some poor, of characters that engrave themselves upon the screen of your

"A WAR TIME REFORMATION"

Two-Reel Production by the Universal Film Manufacturing Company. Released Jan. 13. Under Gold Seal Brand. Written by Grace Cunard, and Directed by Francis Ford.

The Outlaw Francis Ford
The Sheriff Harry Battanbury
Virginia Grace Cunard
The Father M. M. Keller

Considerable of the spectacular is presented in A War Time Reformation, which makes it none the less desirable for the average audience. Grace Cunard in the role of Virginia is especially forceful; Francis Ford as a guerilla chief has also done good work in the face of the fact that upon him devolved the task of directing the picture as well. There are many tense moments in the production, and the atmosphere surrounding the various situations is sincere, and carries with it unusual realism. The

the but in which he found his brother is empty. M.

"A LADY OF QUALITY"

Five-Reel Production by the Famous Players Film Co. From the Drama by Frances Hodgson Burnett.

Clorinda Wildairs Cecilia Loftus
Duke of Osmode Peter Lang
Sir John Oxon Hal Clarendon
Sister Anne Geraldine O'Brien
Earl of Dunstanwold Roy Flier
Lord Hildersham Dave Wall
Lord Tanslow Alexander Gaden
Peasant Girl Henrietta Goodman
Clorinda at the age of seven Edna Welch

A Lady of Quality, featuring Cecilia Loftus, is decidedly one of the best of the Famous Players productions up to date. The interior settings given the picture are solid and beautiful; they are in many cases of great depth, giving the effects of spaciousness. The exteriors are beautiful and sometimes quaint, and have been photographed with remarkable clearness. Another point of merit is the illumination of the interiors, through which some very fine effects have been obtained.

The production has really been developed in excellent style; scenes have been connected in such a manner as to keep the thread of the story intact, and the atmosphere of the picture stays with one, which is surely "proof of the pudding."

Cecilia Loftus is fairly at ease before the camera; and perhaps it would be safe to say that she is quite at ease. But yet there is also that trace of the legitimate stage, that dependence on voice and business rather than expression of form and feature, and sometimes one might even detect a trace of the habitual listening for a cue, than which nothing could be more natural to the artist of the legitimate stage. Her best scenes occur in the latter portion of the picture, rather than in the earlier part, although she is tremendously charming, and one might almost say picturesque in her masculine attire; and as the climax approaches Cecilia Loftus arises to the occasion with remarkable force.

True, the last reel of the production affords unusual scope for dramatic action; it is weird in the extreme. The alternating scenes held by Cecilia Loftus dragging the rigid corpse of Sir John Oxon, whom she has killed with a blow of her riding crop, from room to room and down the stairs to the wine cellar, where she hides the gruesome thing and afterwards has the door bricked over, and Geraldine O'Brien as Sister Anne, also in love with Sir John, and the only other person in keeping of the secret of Sir John's death, are particularly impressive. Hal Clarendon has done excellent work as Sir John Oxon, while Peter Lang, as Sir Jeffrey, has done the most competent pantomime of any of the cast; he has played with a delightful abandon, thereby making the role exceptionally life-like.

The production is one that will stand the test of any audience, because it has been well put on. It has plenty of color, a touch of comedy, and all the tragedy that one would ever wish to see, and also the pathos and heart interest that wins. M.

"STAR OF INDIA"

Four-Reel Production by Blache Features. Directed by Herbert Blache. Released as a Special Feature.

Captain Kenneth, attache Francis Franchols
Hindu Servant Andrew Brown
Richard Dare Joseph Levering
Carrick, his rival Fred. English
The Girl Claire Whitney

This is a four-reel melodramatic offering that staggers our credence. There is but one girl in the play, but the villains and the counter-villains and the hero as well, make the most of her that they can. The action around the girl entirely supercedes the quest of the Star of India—a valuable diamond—for over two reels, there being times when we almost forget, and care less, about the whereabouts of that precious stone. Throughout the film, the circumstances are too fortuitous—even for a melodrama—to meet with any great amount of plausibility. The staging and the acting contain a number of flaws of a very noticeable character. The cast has done the best it could, and we should attribute all mistakes to the management that has depended upon the strength of the plot rather than upon the careful staging. The photographic work is good, and many of the backgrounds are highly artistic. The story deals with a fabulously valuable diamond that comes into the possession of a young American surveyor, and that has the power of making whoever sees it, desire it. The young fellow has it, while a Hindu servant and the rival for the girl's hand covet it. Suffice to say that the diamond changes hands a number of times, finally coming back to the surveyor, who sends it back to the temple in India, whence it was stolen. How the whole cast takes a "ride for life" sliding along what appears to be a clothes line suspended between two houses, how two of the less desirable members of a gang of thieves do a "shoot the chutes" down the Palladas of the Hudson river, and lots more of a similar nature—goes to make up the story in this lurid melodrama in which there is lots of action, if action is all that is desirable. F.



"ANTONY AND CLEOPATRA," KLEINE-CINES.

Scene from George Kleine's Latest Magnificent Spectacle.

memory. In this artistic offering of absorbing interest from the start there is but one slight fault to criticize, a minor one, that Wellington married too soon after the supposed death of the girl he loved for one who seemed to be as much in love with her as he. Faultless construction, the highest achievement of direction, the most artistic finish of film, the prettiest of interior sets throughout, capital acting, in which the wonderful portrayal of Mr. Johnson and the superb acting of Lottie Briscoe set a new standard in this sort of a production, and, above all, the most able directing on the part of Mr. Johnson, make this one of the strongest films of recent times. Add to this the fact that the subject was one about the sex question, but very cleverly and cleanly handled, and you have an offering that brings out the full possibilities of the film play in its most finished conception. The title of the play might well be The Parasites, since all the characters in the play, whether living on the rich, or being of that set, are actually parasites. This play holds you to your seat from the intense start to the final scene. The adventures and her husband in veiled society man into calling, and he quickly breaks his engagement with his fiancée to "marry" the wife of the adventurer. It is a "fake" ceremony, the only object being to get money from him. She falls in love with him, and refuses to blackmail him any more, and pretends to drown. He then returns to the other girl and marries her. Then the husband of the adventurer is killed and she comes back for the man she loves, only to find him married and with a child. Our congratulations to Mr. Terwilliger, the author. F.

picture is somewhat different to the ordinary war picture, and contains perhaps more of the domestic element than is usual with this class of picture. The locations chosen for the exterior settings are especially worthy of comment, and there is something of the artistic visible throughout the film. M.

"THE MAN WHO LIED"

Two-Reel Production. Produced by the Universal Film Manufacturing Company Under the Victor Brand.

Jim Lewis, a police officer Warren Kerrigan
Ed, his brother William Worthington
Marie Lewis, their sister Rose Gibbons
McNulty, a plain clothes man, George Periolat

The story of this film has not been especially well constructed, and although fairly good work has been done by the players, the production is not satisfactory principally on account of the lack of the solution of its problem. It is a story of a police officer, who, having been sent on the trail of a thief finds that he is in pursuit of his own brother. Naturally, he yields to temptation, or rather, to the sympathy in his nature, and lets him get away, for which he is punished by dismissal from the service. The pathos of the story is gotten out of the fact that the money was stolen in an attempt to better conditions for a sick sister. Later, Edward appeals to headquarters for a chance to make good, and is forthwith sent on the trail of a thief through the hills, again finding that the thief is his brother. He is mortally wounded by a shot from his brother's gun, after which he tells the lie which is signified in the title, that

FEATURE FILMS

"THE MASTER ROGUE"

Three-Reel Drama. Released by Features Ideal, Jan. 5.

Jeannie Miss Yvonne Pascal, of Sarah Bernhardt's Theater
Mrs. Wilson Madame Jeane Mes. of Sarah Bernhardt's Theater
Edward Monsieur Roussel, of the Gymnase Theater
The Attorney-General Monsieur Duquesne, of the Vaudeville Theater

A delightful cast has been chosen for the presentation of this film, the story of which is exceedingly tragic, and is admirably adapted to a three-reel production. The development of the story has been done with plenty of realism in its ascent to an especially strong climax. With the exception of a couple of scenes France has provided the backgrounds, and we sit to America only for a brief moment.

Edward, the rogue, and husband of Jeannie, has played the role of villain well; not for a moment has he abandoned the appearance or manner of the hard, cunning scoundrel that he was. And we have a true feeling of satisfaction when at the climax of the story, after the dumb brother of Jeannie has been arrested for the murder of his Aunt, and has suffered all the persecutions that go with the part, Edward is at last found out in his crime, and meets his just fate.

The court room scene is worthy of special comment; also the scene in the room of the Attorney-General, where the locked left in the hands of a murdered American victim, is found to contain a likeness of Jeannie, and the dumb boy again questioned concerning the happenings of the tragic night is at last understood, and Edward, entering the room in search of his wife, is recognized by the boy and is taken into custody. The picture holds its atmosphere well, and is one of special interest.

"THE WOLF OF THE CITY"

Two-Reel Feature Produced by the Selig Co. and Released Dec. 15. Scenario by Edwin Balmer. Staged by Marshall Farnum.

Mark Haggerty, the wolf William Walcott
Stanley Vandon Jack Nelson
Alice Vandon Dolores Cassinelli
Madame Vredane Marie Cammack
City Editor J. Jensen

A two-reel drama of the press and its relentless pursuit of scandal of any kind that will interest the gossip-mongers. The Wolf, so-called because of his relentless and fiery denunciations in print, is the ruthless news-hound sent to get the story, and usually getting it at any cost. In this case his being is stirred by a feeling of human sympathy, and the result is as interesting a story as you will want to see while it lasts. But it ends suddenly, without a climax, and with several questions that the story has raised, still unsolved. It leaves us like the unfinished story by Mark Twain, where, having brought his hero into a most intricate position, he calmly acknowledges the fact, and excuses himself to the reader for not being able to extricate him. Likewise with this ending. But outside of that, it is a fine offering. It gets off to a whirlwind start, keeps us interested because of the novelty of the play, and the intensely dramatic and sustained scenes, and ends with the reporter having done his duty, but what happens to him? To William Walcott, as the wolf, belongs the credit for lifting this play out of the commonplace. Never once does he break through the character he is portraying. At all times we see the reporter before us, and only after it is over can one realize what a clever piece of acting one has had the privilege of witnessing. The plot is about a veteran reporter who is assigned to a case where the husband of a respectable woman has been fined for speeding in an auto with an aviator's license. When the reporter arrives at her house she begs him not to expose her and her child to all this yellow notoriety. He promises to shield her, and prevents his paper from getting the story, and also destroys all photographs that concern the case.

"THE FINGER OF FATE"

Two-Reel Feature Made by the Pathe Company and Released Dec. 18.

Mrs. Grayson Florence Dyer
Marjorie, her daughter Eleanor Woodruff
Dr. Wilber Irving Cummings
The Other Girl Marguerite Blaser
The Minister M. O. Peas

A two-reel dramatic triumph of the screen, excelling in the artistic delineation of the dream anything that we have seen of its kind. With the most absorbing atmosphere, of impending evil, the director has proceeded to handle the story of a seduction with much of passion interwoven, with an artistic and sure touch that excels anything of its kind. The dream is given in a novel and convincing way that keeps the fact that what we are seeing is a dream constantly before us, and at the same moment teaches the lesson of the vista of the future as regards its relation to the present. It is a complete story within a story, intimately related to the narrative of the main plot. The sub-titles are excellent. The climax is unexpected. The acting, in which Eleanor Woodruff and Irving Cummings do the major part of the work, is of the high

order that goes hand in hand with a masterpiece of film artistry. It is not too much to state that this is one of the finest two-reel films that has ever been produced. The story concerns a doctor who becomes infatuated with a girl who loves him deeply. Despite her mother's warnings and forebodings, she leaves to keep an appointment at the doctor's house for a little supper party. While she is on her way, the last preparations for the feast of seduction finished, he sits down to close his eyes for a few moments, and dreams the outcome of his impending deed and the natural outcome of their relations in the years to come. Space forbids us telling of the beauty and faithfulness with which this dream has been interpreted. As he sees the girl dying from the effects of his crime, he wakes to hear her ringing at the front door bell. Instead of allowing her to enter, he hurries her to a minister, and this exceptional story ends very happily.

"THE OPEN DOOR"

Two-Reel Feature Produced by the Selig Co. from the Scenario of W. C. Clifton. Staged by N. MacGregor and Released on Dec. 22.

David, the Quaker Edward Wellock
Prudence, his wife Adele Lane
Howard, their son Frank Newburg
Mark Boland Lafayette McKee
Jim Driscoll, the gardener Roy Watson

A two-reel drama that begins haltingly and then stumbles on with very little action in the first reel. It is a plot that changes interest at first until it finally settles down to the main theme, which we discover to be that of the child that is lost and returns to its own at maturity. How this is brought about has often been better done than in

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IN TWO REELS. January 12th

January 13th "ANGEL PARADISE"

A pair of truculent cowboys, poisoned by red liquor, in fighting mood, are brought instantly to terms of peace and sobriety by the appearance of a beautiful little girl, whose winning ways reform them.

January 14th "CONSCIENCE AND THE TEMPTRESS"

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January 15th "BLUE BLOOD AND RED"

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January 16th "A MESSAGE FROM ACROSS THE SEA"

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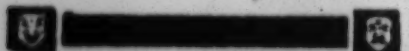
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LICENSED FILMS



The Spirit of Christmas (Vita-Lite, Dec. 25).—A one-reel story about Christmas with all its pathos and hardship and the other side of it—namely, the useless luxury and boredom of the over-rich, and even the lesson of happiness brought by a miracle of the two extremes. It seems likely that this year-stained subject is resurrected at every Yuletide, but with the timeliness of its release it comes as one more welcome reminder of the universal good fellowship and charity of mankind in the holiday season. There are a number of laws in the direction as when the Christmas crowd is seen in the store wholly inadequate to express the crowds that do their shopping. Also in the scene in the bedroom the children are only two in a bed. For realism the children should all have slept in one bed. The atmosphere of the Christmas weather, with the falling snow is one of the best things in the film. The plot is not very strong. Elaine Higgins is the author, and William Humphrey and Ted Johnson have collaborated in the direction. Marie Weismann, Ethel Corcoran, Ben Higgins, Rose Tancet, William H. Humphrey, and Ted Johnson have all contributed to the success of this offering. The sweetly they are wearing with the same old war of spending the Christmas when they happen upon a family dishearteningly poor, and also in the predicament of having the brave girl that works in the store accused of theft. They have the girl pardoned, for she only stole the money to make a valiant showing for the children at home. And they also see to it that the children wake up in the morning to find their stockings filled.

The Ruins of Angkor-Thot (Mellon, Dec. 25).—A one-reel scenic and history teaching film, showing the massive construction, the laborious stone sculpture, and the vast extent of this forgotten city, of whose destruction no record was left. The ruins impress because of their antiquity, and it is safe to say that an unforgettable lesson has been taught by means of the film. The offering begins to lose our interest toward the end because of lack of variety.

Old Doc Yak's Christmas (Selig, Dec. 25).—A whole reel of pen magic pictures that move miraculously across the film with the interest of the spectator in the manipulation of the pen and brush. These pictures possess more than the usual amount of interest, because we have in this offering some pretenses at a plot. It grows monotonous before long, however, and ends rather poorly. It is about Doc Yak and his adventures with Santa Claus. Sydney Smith is the character.

Two Feet from Theopha (Hemsey, Dec. 25).—A one-reel comedy that starts on interestingly because of the possibilities in the idea of the plot as a whole. But it takes a very long time to develop the theme of the play, and when it does come, once more it poses great possibilities of which it fails to take full advantage. A few moments' thought will convince the spectator that the circumstances shown are entirely impossible in a small town, and it is only when the plot accomplishes its mission to make us laugh that we can excuse such glaring incongruities in the realism. All settings are particularly bare and unattractive, even for a rural community. Repetition and an exaggeration of numbers are the principal vehicles of humor. With a little more spirit in the acting the play would be better. Augustus Carner, Victor Patel, Marguerite Josselin, and Evelyn Seible are among those in the cast. The story is about two Theophas who give a performance so as to raise the money to travel. They are hired out of the stage and chased out of town by their landlord. In revenge, they disguise themselves and return in the guise of lawyers, and by means of hinted innuendoes persuade each of their tormentors to marry an unattractive woman in a hurry. Then the two disappear from town.

The Haunted Bedroom (Edison, Dec. 25).—A one-reel drama by Rita given with an exotic atmosphere, whose exact kind was not brought out. There is a certain individuality of conception about the plot, but it is weak at points and fails to bring out any stirring scenes or pathos out of a subject that should attain to both of these. Also, in the chase of the man with the money, the star demands a little to the melodramatic in having another thief at every corner. But the offering is presented with the usual mastery and finish of the Edison products. No fault could possibly be found with the acting, nor the settings, nor any of the other departments of successful film work. On the whole, it is a fairly interesting cross-section of the life story of two lovers who how in abject abasement to the traditional matrimonial orders of their parents, and in a little while to understand in a country where the trait of independence is paramount. The seamstress cannot live but two thousand francs as dowry, and as the father of the boy wants ten thousand and all seems hopeless. Her brother gambles with the money, and wins, but being seized with heart trouble at an inn, blies the money in the floor and expires. Thereafter, his ghost haunts the room until an honest man comes along whom the ghost leads to the money, and the stranger gives it to the seamstress, who can now marry the boy she loves.

A Din in the Briny (Selig, Dec. 24).—A one-reel so-called comedy that starts out and ends incomprehensibly as to the relations of the different characters in the play. The story is about two men. The owners, and presumably the fathers of the boys, go ashore to bathe, and their clothes are stolen while they are in the water. They are forced to swim back to their yacht, where they find the young men with the girls who stole the clothes.

Mrs. Stuart Robson

At Liberty

For PRODUCTIONS or MOTION PICTURES
Address: York Hotel, New York City.

(Selig) Unto the Third and Fourth Generation. Two parts. Dr.
(Vita.) Francine. Dr.
Tuesday, Jan. 6.
(Cine) The Smuggler's Son. Two parts. Dr.
(Edison) On the Great Steel Beam. Dr.
(Selig) Hearts and Flowers. Dr.
(Lubin) The Acquire's Mistake. Dr.
(Pathéplay) Whom God Hath Joined. Dr.
(Selig) The Living Wage. Dr.
(Vita.) Omer John Donovan. Two parts. Dr.
Wednesday, Jan. 7.
(Edison) African Sea Birds. Edu.
(Edison) The Sherlock Holmes Girl. Com.
(Selig) A Foot of Romance. Com.
(Kalem) Her Husband's Friend. Two parts. Dr.
(Pathéplay) Dishing Dick's Dishwasher. Com.
(Pathéplay) Snow Effects in Austria. Tr.
(Selig) My Cousin Hans. Dr.
(Vita.) Diana's Dream. Drama. Dr.
Thursday, Jan. 8.
(Bio.) (Title not reported.)
(Selig) The Hills of Peace. Dr.
(Lubin) Between Two Fires. Two parts. Dr.
(Mellon) (Title not reported.) Tide. Dr.
(Pathéplay) The Wards of Society. Special.
Two parts. Dr.
(Pathéplay) A Rumble in Pondichery, India. Dr.
(Pathéplay) Pathe's Weekly, No. 3, 1914.
(Selig) Pietro the Pianist. Com.
(Vita.) Their Interest in Common. Com.-Dr.
(Vita.) Montana State Fair. Top.
Friday, Jan. 9.
(Edison) The Witness to the Will. Two parts. Dr.
(Selig) The Hour and the Man. Two parts. Dr.
(Kalem) The Joke on Jane. Com.
(Kalem) Making Cut Glass. Ind.
(Lubin) The Engineer's Revenge. Dr.
(Selig) On the Street of the Tide. Dr.
(Vita.) Bunny's Mistake. Com.
Saturday, Jan. 10.
(Bio.) (Title not reported.)
(Edison) A Lonely Road. Dr.
(Selig) Smarville's New Doctor. Com.-Dr.
(Kalem) Tailgate Stains. Dr.
(Lubin) When the Doctors Failed. Com.
(Lubin) Married Men. Com.
(Pathéplay) The Minister's Daughter. Two parts. Dr.
(Vita.) Jerry's Uncle's Namesake. Two parts. Dr.

UNIVERSAL FILM RELEASES

Sunday, Jan. 4.
(Selig) A Fool and His Money. Com.
(Crystal) The Lifted Veil. Dr.
(Sclair) Cue and Kiss Com.
(Sclair) Natty Has Big Ideas. Com.
Monday, Jan. 5.
(Victor) The Magic Skin. Two parts. Dr.
(Imp) Sam Ham, the Slammed. Com.
(Powers) The Letters. Dr.
Tuesday, Jan. 6.
(XX Gold Seal) The Lie. Two parts. Dr.
(Crystal) Shadowed. Com.
(Crystal) Fighting is No Business. Com.
Wednesday, Jan. 7.
(Nestor) The Dead Line. Dr.
(Joker) Mike and Jack Live Close to Nature. Com.
(Sclair) The Case of Cherry Purcell. Three parts. Dr.
(Univ.) Animated Weekly, No. 98.
Thursday, Jan. 8.
(Imp) The Watch Dog of the Deen. Two parts. Dr.
(Selig) An Arrowhead Romance. Dr.
(Frontier) Slim's Striptease. Com.
Friday, Jan. 9.
(Nestor) When Grass Threw the Bull. Two parts. Com.
(Powers) Whose Dignity a Pit. Dr.
(Victor) Admission Two Pins. Com.-Dr.
Saturday, Jan. 10.
(Joker) Some Nightmares. Com.
(Joker) St. Claude and Surroundings—Jura. France. Dr.
(Frontier) Cross Roads. Dr.
(101 Bison) The Eleventh Hour. Two parts. Dr.

EXCLUSIVE SUPPLY RELEASES

Tuesday, Jan. 6.
(Gaumont) An Amateur Sportsman. Com.
Thursday, Jan. 8.
(Gaumont) Tiny Tim's Sweetheart. Com.
(Gaumont) The Mysterious Finger Prints. Dr.

MUTUAL FILM RELEASES

Sunday, Jan. 4.
(Apollo) The Girl in the Middy. Com.
(Maj.) Mollie and the Old King. Dr.
(Thau.) Mrs. Pinkhurst's Proxy. Com.
Monday, Jan. 5.
(Amer.) The Power of Light. Two parts. Dr.
(Keystone) Love and Dynamite. Com.
(Bell.) (Title not reported.)
Tuesday, Jan. 6.
(Apollo) (Title not reported.)
(Maj.) (Title not reported.)
(Thau.) (Title not reported.)
Wednesday, Jan. 7.
(Broncho) A Military Judge. Three parts. Dr.
(Mutual) Mutual Weekly, No. 54.
(Bell.) (Title not reported.)
Thursday, Jan. 8.
(Amer.) (Title not reported.)
(Domino) Hays of Tara. Two parts. Dr.
(Keystone) (Title not reported.)
Friday, Jan. 9.
(Kay-Bee) Narcotic Spectre. Two parts. Dr.
(Princess) (Title not reported.)
(Thau.) (Title not reported.)
Saturday, Jan. 10.
(Amer.) The Son of Thomas Gray. Dr.
(Keystone) (Title not reported.)
(Maj.) (Title not reported.)

LICENSED FILM RELEASES

Monday, Jan. 5.
(Bio.) (Title not reported.)
(Edison) The Girl in the Middy. Com.
(Kalem) Shot in the Night. Two parts. Dr.
(Lubin) The Story of the Gate. Dr.
(Pathéplay) Pathe's Weekly, No. 2, 1914.

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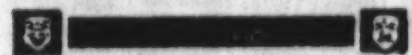
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FEATURE FILMS

**"THE ANCIENT ORDER OF GOOD FELLOWS"**

Two-Reel Christmas Feature Made by the Vitagraph Company Under the Direction of Captain Harry Lambert from the Scenario of Courtney R. Cooper.

Jerry, the cop Hughie Mack
Callahan, ward keeper Jack Warren
Richeson, the counterfeiter William Allen
Alice, the little girl Audrey Barry

A very poor offering, whose greatest success is in the final scene where the little girl is seen on Christmas morning with all her presents. The plot is a mélange of a number of different motives, set with drab backgrounds, a mixture of political intrigue, miraculous rescues and discoveries that take us through the two reels, changing from one plot to another with hardly the semblance of a connection. The director has relied on the fact that the story is about the Christmas spirit to carry his film across, and so great is the universal interest in this subject that the film actually interests us. There is a fine part of the film, and that is in the fire scenes at the end, where a house is realistically burned and the tenants rescued. What the title has to do with the plot is another thing difficult to say. Hughie Mack as the policeman got a lot of sympathetic acting into the part. Audrey Barry as the little girl gives a charming childlike impersonation. The story is about a fat policeman who displaced the political powers that were, and was given until Christmas to retrieve himself. What holds the film is that the policeman is big-hearted as well as fat, and as it is near Christmas time he tries to please all the children.

F.

"DEACON BILLINGTON'S DOWNFALL"

A Two-Reel Rural Comedy by Clyde Morey. Produced by the Edison Company. Released Jan. 10.

Deacon Billington Dan Mason
St. Wiggins Frank Leon
Gills, office boy Edward Bouden
The Widow Divine Cora Williams
The Lawyer Martin Faust

This is a rural comedy, opening quickly and entertainingly, but we soon see that this has nothing to do with the plot of the piece. In fact, it is a long time before we can find out what the plot really is. And when it is all over, we are not so sure that there are not several plots. Another mistake is that the characters are introduced right along even after the start of the second reel. The country fair did not look so much like one as it did a city bazaar. There are also too many characters to enable us to keep track of them all. While all acted well and true to the country atmosphere, are so much alike that it renders them still harder to recognize. But in spite of all the criticism of an adverse nature, the quiet sense of humor that runs through the film to show up the follies of the country folk, and the sincerity of the settings, help to make the film partly enjoyable. The story should fill one reel at the most. Dan Mason and Edward Bouden carry the honors for the character acting. About the plot, suffice it to say that the deacon, a pious hypocrite, loses his daughter through an elopement, the widow that he was courting, the grip he had on a poor woman from whom he was extorting money, and the jug of whiskey he had hidden in the barn. And also, we should surmise, he lost his good name in the community.

F.

The Curse (Domingo, Dec. 18).—A two-reel offering by Richard V. Spencer. The scenery, costumes, acting and directing are excellent, but the story used in this offering is decidedly weak, the climax being especially inadequate. The play takes place in the early Puritan days, where Faith, a comely maid, is admired by Jim, the ne'er do well, but falls deeply in love with Richard, a stranger to the town of Salem, where the action takes place. Jim's mother now takes her son's side, and, disguised as a witch, she frightens the miller with her diabolical. Faith is suspected of this witchcraft, and when, later, by the aid of Richard, she scares Jim away for good—this being accomplished by making the furniture move around the room—she furnishes the village with the gravest suspicion of her sorcery. A poor girl falling sick, Faith nurses her, and the girl dying, Faith is accused, and condemned as a witch. She is bound to a stake, but Governor Carver arrives from Europe, and he being averse to capital punishment, the girl is pardoned in the nick of time. An Indian attack ensues, this not being vital to the plot, and the attack renewed, Faith and Richard are married, and decide to live at a neighboring settlement.

Where the Road Forks (American, Dec. 18).—This production in two reels is pleasing in the manner of its development. Its significance will have varied appeals in accordance with the nature of the mind reviewing the picture. The story is of a young woman to whom the grand opera stage offered a particularly rosy future, and she is about to sign a contract, which will bring about the turning point of her life, when three dreams present themselves to her. One is illustrative of her life as an operatic star, another of the domestic joys of wifehood and motherhood, and the third shows her a hazy old woman at play with her grandchildren. Upon awaking to consciousness her lover comes to her with a fearful expression, which quickly changes to one of joy when he finds that she has refused to sign the contract that would mean a renouncing of the opera. The dreams have been remarkably well arranged, and the photographs exhibited in the production is clear and effectively illuminated.

M.

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The Manicure Girl
Falling in Love with Fate

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WALTER EDWIN

Alexis's Strategy
The First Christmas
A Tudor Princess (2 Reels)

NEXT—A Proposal from Mary—Dec. 27.

GEORGE A. LESSEY

The Vanishing Crackman
The Gunmaker of Moscow
Fog o' the Movies

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The Lie (Gold Seal, Jan. 6).—A rather successful attempt has been made in this picture of two reels to portray the old-fashioned Scotch character. The production has been directed by Allan Dwan, but the atmosphere which he has given the story is not as sincere as the typifying of the character of the stern old Scotchman. Pauline Russell has played the role of the daughter in an intelligent manner. The types selected for the characterization are fairly good, but the scenes have been thrown together without any apparent effort at smooth connection; the detail leading from one scene to another, which should be explanatory of what is to come is often missing, and the result is that of an exhibition of separate pictures with little or no connection, rather than a consecutive series of scenes leading smoothly into one another. The photography exhibited in the film is good; in fact, it is often of a delightful quality. To one unacquainted with the Scotch character of stern relentlessness there would seem insufficient reason for the avalanche of wrath which descends from the father to the head of his son; at the same time the circumstance is quite in keeping with what we are led to believe is true of the character of the old Scotchman. Fannie MacPherson has written the story on which the film is based.

For Another's Crime (Reliance, Dec. 6).—Paul Scardon has played with remarkable success a double role in this production, which is one full of action and interest, an especially well individualized characterization having been utilized in the construction of the play. There has been no special bid made for artistic honors in stage settings or costumes, but there has been not only an attempt, but a most successful one made for nontomantic correctness. Irene Hunt has troubled well the woman, whose rooms Tom Morrow frequented, and it is good to see the true spirit of the woman manifest itself with its current instinct at the close of the story when she denounces Morrow for his miserable theft of rare coin, the location of which was made known to him through a newspaper advertisement and through her truthful statement of circumstances saves Bates, who is the dead image of Morrow, and who has been arrested and convicted of the murder of the dealer in coins. An excellent moral protrudes from the picture, which has been given smooth and consistent development. It is an offering that will please any audience from the fact that it teems with human interest.

M.

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FEATURE FILMS

At Cross Purposes (Cine-Kleins, Dec. 25).—A two-reel feature that is divided into a preliminary walk around some beautiful outside gardens, and then proceeds to the plot proper. While these preliminary settings are very pretty, they merely serve to lengthen the film. The subject of engagement and marriage, two powerful scenes, are entirely eliminated. Even in the scenes of the married life, we have the two discordant natures married to one another, he the stay-at-home man, satisfied of all the exterior pleasures through his long bachelorhood, and she the gad-about kind by reason of her not having had any pleasure in her early life. The means which the girl employs to bring about the consent of the man to go out more should be a valuable hint to women similarly situated. And yet the story must have been written by a man, for the man triumphs in the end. There are a number of humorous scenes, but they all seem disconnected with the rest of the play, as though they were selected scenes from a successful European comedy. The construction throughout is jerky. Finally to win his way, the man uses the old motive of jealousy, and wins. This is a comedy in European eyes, but very well disguised for Americans. In spite of its many faults the film is interesting. The acting is exceptional throughout. The interiors are truly European in their completeness. The film is finished with artistry. The biased husband and the young girl find out that their tastes differ in the way of spending a pleasant evening. So each one cloaks to bring the other around to her way of thinking. She, by serving his food burnt, and he by trying the tonic of jealousy. The latter way is the more powerful, and she decides to stay home.

Love or a Farouche (Imp. Dec. 25).—A two-reel drama staged by Herbert Brown with mediocre success. It is a story about the king of one of the European monarchies, and as such it does not come up to expectations; not that monarchs and such are not plain human beings, but they assume pomp and splendor enough to make them seem much above the rest of us. And this film does not live up to that atmosphere. Moreover, there are too many cut-backs, a purile plot, with very little interest, and nothing about the film to give it the proper atmosphere. Edward St. John, William H. Gray, and Leah Baird give some fine impersonations in their respective parts. The story is about the crown prince who falls in love with a gifted opera singer when the king dies. He decides to give her up, but she manages to save his life from a band of conspirators, and then in gratitude the king abdicates the throne in favor of his younger brother, and marries the girl.

From Father to Son (Powers, Jan. 29).—A drama of a melodramatic hue, none of the characters of which seem to stand out in welcome relief. All of them have something at fault, and the whole offering takes on a melancholy hue from the start. There are too many switchbacks by a good deal, the action is fragmentary, and there is an utter lack of detail as to setting, acting, and direction, which would tend to give the play its finish. There is also too much lapse of time to catch our interest, and there is one glaring anachronism where the

burglar is sentenced to five years, and seven years later we are told he has just been released from prison. The scenes on the Stock Exchange are fairly good. On the whole, a crude product. Robert Leonard wrote the scenario, directed the production, and played the lead. His principal support were Robert Sinsleton and Hazel Buckham. The story concerns a disolute broker, who makes love to all his stenographers, until the day he tries it on the one his son loves. Son quits and starts in the brokerage business for himself, married to the girl. Latter's thief brother released from jail, and tries to rob sister's house (new idea), and then sister persuades him to double cross the father, who is ruined by the result of the wrong information the brother gives. Then father is forgiven.

Jack and the Beanstalk (Thanhouser, Dec. 19).—A two-reel fairy film for the little folks, prettily tinted, following faithfully the famous fairy story of that name. The story is true to fairy life and filled with the consequences, and the impossible that is so dear to the childish imagination. It is unfair to judge this offering from any but that of the audience for which it was intended, and for such it will be a huge success. The prettily tinted autumn woods, the laughable antics of the make-believe dog, the wonderful beanstalk, the giant's huge baby, and, lastly, the only man-eating giant himself, all help to make this a film that will appeal immensely to the kids. The acting of the Thanhouser Kid who takes the lead, is some of the best work that he has done. The Kidlet gets into the picture as the little fairy, and pleases mightily. In fact, this play for kids is acted principally by the kids, and it behooves us to step into their realm with any of our worldly criticism, so that we prefer to withdraw and let the children approve of it for themselves.

Eileen of Erin (Domino, Dec. 25).—The story of Eileen of Erin has been written by Richard V. Spencer. The production, which is in two parts, has little connection with its name, in that the character Eileen has not been given sufficient prominence. This fact has not in any way hindered the pleasing development of the picture which has a delightfully realistic Irish atmosphere, but is worthy of note in the chronicling of mistletoe titles. The composition of the picture is good, and in the scenes relating to the rebellion for which Dennis Morisy is arrested and sentenced to death, and the varied choice of trees which appear in the mob scenes are especially commendable. The story, too, is of interest, although it is merely an incident in the rebellion which took place in the latter part of the seventeenth century or the first part of the eighteenth. Dennis Morisy, son of Widow Morisy and sweetheart of Eileen, conspires to death, is aided in his escape by loyal friends, who cut his bonds in the riot that occurs when he is being taken through the streets of the village to execution. His mother and sweetheart also sought for arrest under suspicion of having sympathized with and aided in the inciting of the rebellion, escape by the aid of Father Maloney, and the climax of the story finds them bound for another land on board ship. Dennis having eluded his pursuers in a chase over the rocky seacoast swims out to the vessel through turbulent waters. This portion of the picture is especially thrilling; and, in fact, in its entirety the production is one of great merit, both from an artistic standpoint and as a matter of interest.

"HER HUSBAND'S FRIEND"—Western Drama Monday, Dec. 29
Friend indeed in time of need. Their love and marriage is a still further evidence of that friendship. The leads are assumed by MYRTLE GONZALES, WILLIAM D. TAYLOR and THOMAS COLMESNIL.

"HIS SECOND WIFE" } Drama and Tuesday, Dec. 30
"THE BABY SHOW" } Educational
1. Unexpectably brought together, he marries in haste and rejoices at leisure. B. K. LINCOLN and ANITA STEWART are the happy principals. 2. Shows the proper handling of babies.

"THE EDUCATION OF AUNT GEORGIANNA"—Comedy Wednesday, Dec. 31
She rules with an iron hand. Her niece and nephew teach her that her ways are not their ways and she agrees with them. Presenting MAURICE COSTELLO, MARY CHARLTON and KATE PRICE.

"THE SECRET OF THE BULB"—Drama Thursday, Jan. 1, 1914
The child's thoughtlessness brings reproach on an innocent girl. The bulb unearths the truth and brings happiness to all. Presenting WILLIAM D. TAYLOR and BERTIN PITCAIRN.

"THE MISADVENTURES OF A MIGHTY MONARCH"—Comedy Friday, Jan. 2
JOHN BUNNY, as King of the Coney Island Mardi Gras, and LILLIAN WALKER, as Queen, arouse his wife's (FLORA FINCH) jealousy and anger. A hobo strips John of his regal robes and restores harmony.

"THE STREET SINGERS"—Comedy-Drama—Special Feature in Two Parts Sat., Jan. 3
An humble beginning makes a great ending, bringing happiness and prosperity. They start as street-singers and become famous, playing in a Moving Picture Studio, where they are found amid its marvelous industries. WALLIE VAN and LILLIAN WALKER are the leads.

SIX A WEEK

"FRANCINE"—Drama Monday, Jan. 5
"JERRY'S UNCLE'S NAMESAKE"—Comedy—Special Feature in Two Parts Tuesday, Jan. 6
"DIANA'S DRESS REFORM"—Comedy Wednesday, Jan. 7
"THEIR INTEREST IN COMMON"—Comedy-Drama Thursday, Jan. 8
"MONTANA STATE FAIR"—and Topical Friday, Jan. 9
"BUNNY'S MISTAKE"—Comedy Saturday, Jan. 10
"OFFICER JOHN DONOVAN"—Drama—Special Feature in Two Parts

THE VITAGRAPH COMPANY RELEASES A SPECIAL FEATURE IN TWO PARTS EVERY SATURDAY, A COMEDY EVERY WEDNESDAY AND FRIDAY AND A SPECIAL COMEDY IN TWO PARTS EVERY TUESDAY

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Current Release—CECILIA LOFTUS in A LADY OF QUALITY—Jan. 1st



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DIRECTION FRANK POWELL



BIOGRAPH FILMS



FOR THE WEEK COMMENCING JANUARY 5th, 1914

MONDAY

THURSDAY

SATURDAY



THE JANITOR'S REVENGE and THE MYSTERY OF THE MILK

Farce Comedies



HIS FATHER'S HOUSE

Separation Brings Out the True Estimate
of Love

THE BARTERED CROWN

His Claim Was Her Hair When He
Wished It

BIOGRAPH COMPANY NEW YORK

PREPARE FOR OHIO MEET

Expect Ohio Convention to Be a Record
Breaker—Kentucky Convention Soon

Preparations are being rushed for the Ohio state convention of the Motion Picture Exhibitors' League to be held on Jan. 27, 28, and 29, at the Hotel Sinton, Cincinnati. The convention will be one of the most important ever held owing to the large number of questions of vital interest to the exhibitor that will be discussed. The censorship question and the number of reels to constitute a programme will be among the subjects talked of.

A strong effort will be made to secure the attendance of every member in the state of Ohio. George M. Westley, special organizer, is now in Ohio under the management of President Neff working up the spirit. Kentucky State Branch No. 7 will meet at Covington on Jan. 27, and adjourn and attend the big convention at Cincinnati on the 28 and 29.

A banquet will be held at the Hotel Sinton on the night of the 29th, at which it is expected that over one thousand will be present, including exhibitors, exchange men and representatives from the manufacturers.

"ADMISSION, TWO EGGS"

Memphis Picture Theaters Accept Eggs as
Price of Admission

MEMPHIS, TENN. (Special).—The owners of motion picture theaters in this city have sealed the dissipated heights of opulence and are eating eggs for breakfast. In order to provide themselves with the scarce and much-desired albuminous globules a new set of prices has been arranged at the film theaters. One egg admits a minor and two eggs an adult. Strangely enough the anti-noise crusade is at its height also, and it is presumed that within a few days spectators will cease clapping hands and will express their views of the performance in the quality of the egg they bring. Good show—good egg, etc.

It has been noticed that when two prospective spectators at a "movie" bump into each other on the way in it seriously interferes with their evening's amusement. Clothing merchants are in favor of the innovation.

HELEN GARDNER IN FRENCH PLAY

The Helen Gardner Studio has now in preparation an original three-reel photoplay, written by Charles L. Gaskill, entitled *Fleur de Lys*. The scenes of the play are laid in the Latin Quarter of Paris, and are a faithful portrayal of life in that interesting section of the French capital. Miss Gardner appears in a part different from anything she has yet been seen in and affords great opportunities for the display of her talents.

PRAISES FEATURES IDEAL

Bert Ennis, of the Belair Publicity Department, is exhibiting with much pride the

COME ON NOW, YOU REAL SHOWMEN, WRITE US FOR FREE ORCHESTRATION FOR "THE LEGEND OF PROVENCE!"

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THANHOUSER 'BIG' PRODUCTIONS,

New Rochelle, N. Y.

following letter from an exhibitor who recently ran the Features Ideal production of *The Guerrillas of Algiers*:

Gentlemen: It affords me great pleasure to write to you that on Dec. 14, 1913, I ran your three-reel Feature Ideal, *The Guerrillas of Algiers*. Beg to advise you that we did a greater volume of business on that day than has ever been done there before, having 4800 paid admissions. The audiences were so immensely pleased by same that owing to the repeated calls, I have booked same for a return date. In all my experiences as an exhibitor, I have never received so many compliments from my patrons as I did upon running *The Guerrillas of Algiers*. Sincerely trusting you will keep up the good work and give us more of the same kind, I remain
Very respectfully yours,
EIGHTH AVENUE AMUSEMENT CO.,
E. H. RAUCH.

HARRY BEAUMONT PLAYS HEAVY

Harry Beaumont, one of the youngest of the Edison players, performs his first "heavy" in *The Witness to the Will*, a coming multiple reel. Harry has done many character juvenile parts, but has never before been cast for the villain. One need but have seen some of his recent performances to realize that he gives an excellent interpretation of the part and plays it with force and convincing sincerity.

KALEM FEATURE "THE HUNCHBACK"

The still picture recently reprinted in *The Mirror* from the Kalem feature release *The Hunchback* showed Alice Joyce and Harry Millarde, not Alice Joyce and Thomas Moore, as the caption stated.

CURRENT PHOTO-PLAYS BY LUBIN AUTHORS

LAWRENCE S. McCLOSKEY

SCENARIO EDITOR

The Harmless One
The Scarf Pin
A Lender of Man (2 Parts)
The Sun Eternal (2 Parts)

GEORGE W. TERWILLIGER

PRODUCING

The Parasite (3 Parts)
The Circle's End
Between Two Fires (2 Parts)

CLAY M. GREENE

The Inspector's Story (2 Parts)
A Walk of the Desert (2 Parts)
A Little Hero
Buddy Tim

SHANNON FIFE

Just Clay's Little Way
Just Nobody
His Code of Honor
A Question of Right (2 Parts)

EMMETT CAMPBELL HALL

A Fill-Box Cupid

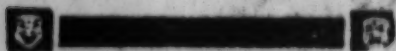
The Price of Victory (2 Parts)
Smiles of Fortune
Through Flaming Paths

MARC EDMUND JONES Photoplaywright

P. O. Box 513
Los Angeles

Dusties Fulfilled—American 22.
In the Firelight—American 22.

LICENSED FILMS



Through Flaming Paths (Lubin, Dec. 22).—A one-reel drama about the young engineer who marries the boss's daughter, the only innovation in the film being how he brought it about. And it is in the means of accomplishing this that the film has fallen down. Many scenes of time, an engineering company that seems to engage in all kinds of work and fragments of construction of plot, that drag, and lack of dramatic interest because of the poor handling of some of the scenes all militate against the good of the play. On the other hand, some of the scenes about the forest fire, if not very full, are well shown and realistic, and the final scene where the superintendent escapes in two coats of the live wire and thus makes the circuit that saves the lives of the refugees at the expense of his own, is an intelligent and clever conception. The play is staged by Joseph Smiley from the scenario by M. G. Hall. The cast includes Joseph Smiley, John Smiley, and John Smiley. The young engineer is suspected by his boss of a scheme which a rival of the engineer for the hand of the boss's daughter committed. Then the boss's daughter breaks out and the girl runs a train to rescue the people imperiled by the fire, because the car crew refused to go into danger. The rival explains his crimes by death and the lovers are united when his innocence is proved.

Products of the Palms: The Banana Industry, Jamaica, West Indies (Lubin, Dec. 22).—An interesting and fairly instructive scenic-industrial film showing the process of the banana industry in their fruit marketing industry. On the same length with *Teaching His Wife a Lesson*.

Teaching His Wife a Lesson (Lubin, Dec. 22).—A serious mix-up in the short space of a split reel due to a woman copying another woman's costume. While this will not appeal to the feminine sex as possessing anything that might be considered humor, to the average spectator the sight of two women dressed alike and the chance snapping of a camera on the street, with its consequent mix-up, presents great possibilities for laughter. However, through hurrying the film the director has failed to furnish enough explanation and the film becomes vague. The background has not been happily chosen for its beauty. The parts give but little chance for histrionic excellence. The plot concerns a husband who tries to teach his wife a lesson by stealing her pocketbook, thus thinking to warn her against the dangers of pickpockets. Due to the similarity of the two girls, he takes the wrong woman and is arrested for the theft. However, all is explained to the police sergeant, and he sets the woman being well installed. On the same reel with *Products of the Palms*.

The Honorable Algernon (Vitagraph, Dec. 22).—A one-reel comedy that drags quite a bit, and has a climax that is self-evident from the start. All honors in this offering must be given to a cast that pulls the play through by their efforts, and a director who has cast them in parts so well fitted. There is very little to say about the plot which is the commonplace one of the Englishman who comes to America and is forced to work for a living. The setting on the part of Huckle Mack and Jessie Sadler is the best thing in the film. Leo DeLaney, Norma Townsend, and Logan Paul also contribute to the fun. The Englishman is forced to wait on the table for a living. On the same reel with *Teaching His Wife a Lesson*.

Two Up a Tree (Pathe, Dec. 24).—A one-reel comedy with a few new and altogether laughable situations. There is plenty of diversions, interest, and a whole lot of laughter strings of mirthful mix-ups that keep you in a constant state of pleasurable expectation. There is a scene in the grounds of the insane institution, a scene especially humorous and pleasing throughout, the constant confusion due to mixed personalities being the play at a high level. The acting of a capable cast is brain-worthy. The story is about a young man who comes to call on some people he has never met, and is forced to change clothes with an insane lunatic. The young girl is practicing a play in which she is to take the part of a crazy girl. Other lunatics also escape, and the consequent mix-up and running around furnishes all the laughter that can be gotten out of one reel.

Mary's New Hat (Edison, Dec. 24).—A short comedy good from every standpoint, that must have been written by a man, for it gives the male viewpoint of the female necessity for another hat. But in the end the woman is allowed to triumph, and that is the courtesy of the man. At first it does not hold the attention well, but once having introduced us to the essentials of the story it turns funny and from then on the well-constructed comedy reels off pleasantly and well chosen settings. A hunting contributes the scenario of this pleasant one-reel film. Bille MacLeod, Edward Hayden, and William Wadsworth contribute to the humor in the situations. Mary must have a new hat, and to this end contrives to have her father arrested, when the latter is trying to help her husband from giving her a new hat, and help being given by pretending to throw the husband for his meanness. Of course, Mary thinks it is earnest, until she discovers that the black eye her husband is carrying pointed on, and then she has the constant arrest her father for assault, and with the money the man give the constable to be let off, she buys her new hat. On the same reel with *The Janitor's Quiet Life*.

The Janitor's Quiet Life (Edison, Dec. 24).—A short comedy staged by Charles Beav from his own scenario. Don Mason as the janitor has the best acting to do, although Yale Rose and little Andrew J. Clark do well in their parts. While the comic vein of humor pervades the production it does not seem forced upon laughter, except in the final scene when the "cutts" his way into the play. While this offering is presented in a humorous light, it contains out as well the great necessity for proper playgrounds for the children in great city. This is a film for those who like to live their summer days again in the action of these mischievous boys. The boys take their coats and coat carriers up to one of the empty apartments, when a policeman tells them to get off the street. Then all the neighbors, both above and below, complain, and the janitor is led a merry chase until the offenders are discovered. On the same reel with *Mary's New Hat*.

And the Old Maid's Call (Edison, Dec. 24).—A one-reel comedy dealing with the old maid's desire for marriage was driven.

The plot is very old, and what humor there is must be attributed to the efforts of the cast that includes Wallace Berry, Leo Sline, and Billy Mason. It is the old story of the old maid who advertised for a husband, and as there was a money inducement she had no trouble in getting suitors. But when they saw her face they fled, until she got one into a position where he could not escape the noose of wedded life. The old maid is well played by Wallace Berry, who lends to the part a hideous unattractiveness, clumsiness, and virility that would drive any man away. On the same length with *Products of the Palms*.

Children of Rio de Janeiro (Edison, Dec. 24).—Selected scenes from the capital of this Southern Republic. Interesting and scenic. On the same reel with *At the Old Maid's Last Call*.

An Indian Don Juan (Pathe, Dec. 22).—A one-reel drama with Douglas Gerard, Fanchon Lewis, and Ned Winer among the cast. For those of our readers who may not be acquainted with the character, Don Juan was supposed to have one thousand and one wives. Now, this part of it is entirely true to the Indian character. But the play takes up the motion picture Indian where the film left him several years ago, and he comes to the scene with all the customs and costume so unique to the American Indian. The setting in the desert are picturesque. The story is an Indian tragedy, where the chief suspects a Don Juan of the tribe of being concerned with his wife. The latter is sent into the desert, while the malefactor is tied to a tree. Then the girl who accuses the Indian confesses her motive of jealousy, and the chief starts on the long dusty tramp for his wife, whom he finds dying.

The Familiar Faces of Mona Darkthorpe and Art Orin (Edison, Dec. 22).—A one-reel comedy with the first of a new series depicting the youthful adventures of Andrew J. Clark. There is a good deal about this play that deserves stricture, and yet the play

Andy Plays Hero (Edison, Jan. 14).—This is a one-reel comedy the first of a new series depicting the youthful adventures of Andrew J. Clark. There is a good deal about this play that deserves stricture, and yet the play

about the bedroom scene, where the man are trying to break into the room, is intensely exciting. This is the strongest scene in the play and the director has wisely used the sustained, almost breathless suspense while the men are trying to enter. The rest of the play is not so good. It starts off well with a "you shall not have the choice" atmosphere, and then changes complexion in the bedroom scene, and again in the anti-climatic and disagreeable scene of the trial. The sub-titles are a little too long in places. The sets of the interiors are fairly good. The cast includes Andrew J. Clark, Jessie Stevens, May Abbey, and Edna Hammet. Andy Clarke takes the honors in this excellent company. The child has been left to the care of the aunt, while the father wants it. The aunt runs with the child to a hotel, with the father in pursuit the next day, when he has found out where they have gone. A messenger boy is dispatched to warn the aunt, but he arrives just before the father and lawyer. While they are rounding at the door, the messenger boy and the girl exchange clothes and the girl and her aunt escape. Later the messenger twines at the trial for the recovery of the child, and wins for the side that has our sympathies.

A Season in Swabia (Edison, Dec. 24).—A truly delightful comedy which has been made so partly by the excellent situation afforded, and partly by the remarkable discrimination used in the selection of the cast. Steena is the central figure of the play, and the role has been delightfully rendered in a natural and original manner. Steena makes a frightful mix-up of circumstances and incidents, and causes trouble in general by sending her mistress's photo in mistake for her own in answer to an advertisement for a wife which she has seen in a newspaper.

Growing and Gathering of Ocean Beans (Lubin, Dec. 19).—An interesting agricultural study, showing the gathering of the ocean beans and its separation for the market. It is just an incident of comic setting about a nephew, but it is tremendously funny, especially the lunch counter incidents.

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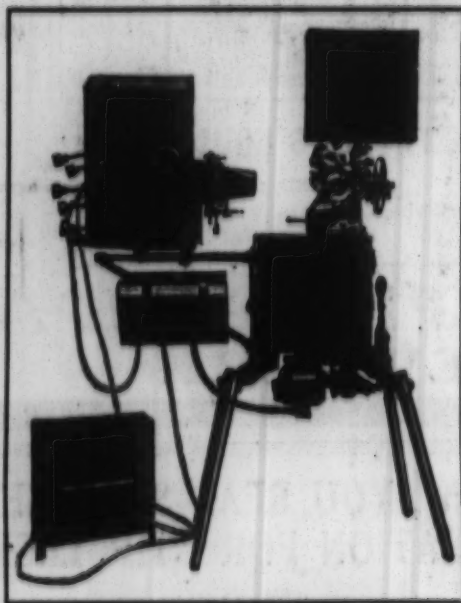
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THE INSCRIPTION
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EDGAR JONES

LUBIN STUDIO

LEADING MAN

CHARLES M. SEAY

Edison Director

Current Release

TEACHING HIS WIFE A LESSON—Dec. 22
THE JANITOR'S QUIET LIFE—Dec. 24ADELE LANE
SELIG CO.

PACIFIC COAST STUDIO

REVIEWS OF LICENSED FILMS

Ostrich Farming in South Africa (Edison, Jan. 19).—A scenic film, partly educational, showing the vagaries and misadventures of the ostrich industry. On the same reel with "The Janitor's Follies."

The Janitor's Follies (Edison, Jan. 19).—A short comedy by Dan Mason, acted in the lead by Mr. Mason and satisfactory in every particular. It is a comedy showing the tribulations of a janitor, in which the kids do the most of the acting. It is a happy farce, very ludicrous for the most part, well staged and amusingly acted by the kids. Dan Mason, Jennie Stevens, Faye Ross, William Achelle, and Bonham make up a part of the cast. The story concerns the kids who tease the janitor, and one of them borrows his sister's clothes and has the house guardian show him some of the apartments. Then one of the boys goes his way, and she arrives in time to see the supposed girl striking him under the chin. The boy is unwinded, and in the scramble to get away all are wedged in the staircase and the police and fire departments have to be called to release them. On the same reel with "Ostrich Farming in South Africa."

The Uppity Mr. Grumpy (Edison, Jan. 21).—An original idea presented to the critics in a rather tabloid manner by Ashley Miller in a clever story well told. It is the tribute that modern art pays to commercialism that forms the gist of the story. Throughout the film there is a fine sense of humor in the background. The acting of the cast, including Augustus Phillips, Harry Lincoln, Gertrude McCoy, Elizabeth Miller, Alice Millard, Charles Howard, Earl, Julian Reed, and William Decker, may be imagined from the names, to have been conscientiously carried out. The photography is especially commendable. Carol, the artist, cannot find a market for his portrait work and at the bidding of a newspaper owner starts caricature work. His first conception, called Mr. Grumpy, is very satisfactory to Alice Millard, the always delightful maid-about-house, but to his more critical friends, including the girl he wants to marry, it is a caricature of the commercial is disgusting. He falls asleep in his chair and the caricature comes to life and pursues him about, eventually estranging him from all his friends, this being a sort of symbolism for what this kind of work is to him. When he wakes up he destroys the picture and all is well, for a bumper of his work comes shortly.

The Message of the Sun Dial (Edison, Jan. 20).—A one-reel drama written by G. F. Perry. The plot and the way of developing it, however, is based upon a love story and falls at any time to arouse feeling. However, the acting was well done by all concerned, and the production in most artistic. The setting is Florida, where a young man, especially the scene aboard the torpedo boat. In the cast are Miss McLeod, Mrs. C. J. Williams, Harry Gripe, Richard Tucker, and Mabel Tronelle. Mrs. Castle and her daughter rent a villa in Florida, and one of the first visitors is a woman, the daughter of the torpedo boat. A lovers' quarrel leads to their separation, each too obstinate to give in. Then she wanders to the sun dial in the garden and finds the diary of the girl who lived there during the Civil War. And reading the entries she finds the story which corresponds exactly to her's except that her lover left and was killed in the war. So, in an agony of fear, the girl sends the diary for the captain and soon the foolish lovers are once more in each other's arms.

Uncle John to the Rescue (Pathé, Dec. 13).—According to the reception given this film by the audience it must have some merit as a comedy. Uncle John is a dear old soul who comes right at the end.

A Bill-Boo Double (Lubin, Dec. 13).—A far attraction given rise to some amusing incidents. The picture is more or less related to farce-comedy, is not especially refined, but has an average audience. Split with "The Imposter."

The A-Cup Imposter (Lubin, Dec. 13).—Split with "A Bill-Boo Double." The story of a young count leads considerable amusement to the situation. The picture does not elicit much enthusiasm at any point.

Will-Boo Double (Kalem, Dec. 22).—A well-constructed story forms the basis of this film. The cast, consisting of William Stanton, J. F. McDougall, G. A. Williams, Helen Holmes, and Lee D. Maloney, have worked to produce in excellent style. The picture is a success inasmuch as it caters to the popular taste in a warranted stock. Plenty of perfectly natural action characterizes the film.

Talcum Powder (Kalem, Dec. 20).—After viewing this exhibition of the details of a young man's powder from the mines through the different processes to which it is treated, to its application to baby's dimpled body, one feels perfectly well acquainted with the various stages through which it passes previous to its coming over the retail counter. Split with "The Imposter."

Unconquered Women (Kalem, Dec. 20).—On the same reel with "Talcum Powder." Although correctly in good taste as a subject for serious, it must be admitted that more effective drama than these have been played on the screen recently.

A College Cupid (Lubin, Dec. 28).—This is a satisfactory and wholly laudable farce at every turn, that depicts the humor of college institutions with a great deal of fun and no construction, but who wants there is an offering that accomplishes its purpose of amusing you without these dry articles. R. V. Saragossa wrote the scenario, which was staged by A. H. Hottel, but first he must make the whole college laugh. To this end he advertises for a wife, and the assembling of all the females is given at a certain point gives the college a more than a little of a time afterward. On the same length with "Between Dances."

Between Dances (Lubin, Dec. 28).—A short drama in which the cure of the jealous man is effected by means of a pictorial narrative. Means so well as to give the picture a more applicable title could be desired. The settings in the ballroom scene are bare. The idea of the offering is to bring out the fact that jealousy is a deadly monster like disingenuousness. Joseph Miller stages the play from the scenario by George Verill, Clarence Rimmer, Justina Huff, Kenneth Greene, and John Smiley comprise the excellent cast. The man is so jealous of any other man who talks to the girl he loves, that he does not permit a friend who once the condition tells him how jealous once he is a friend of his to love the girl he loves. The pictorial lesson tells the lover onto the right path. On the same reel with "A College Cupid."

Mother Love Versus Gold (Bell, Dec. 28).—A one-reel drama that starts with some-

what of mystery, due partly to its ambiguity and also to the dramatic hold-up. After this it becomes incomprehensible for a space, and then as the plot gradually clears, we are presented a melodrama of the sordid hue, with so many absurdities in it that we shall not trouble to criticize it. M. Kishadon wrote the play which William Duncan directed. Mr. Duncan, Myrtle Steadman, Lester Owen, Tom Mix, Florence Dye, and Rex de Rossetti are in the cast. The plot is about some Western desperado who tries to rob a man of his gold dust, but are frustrated by a mother whom the man has befriended.

A Christmas Story (Vitagraph, Dec. 22).—This is a one-reel drama about Christmas with a "little child" who brings them another year, all mixed up with the Christmas time. While we would like to sympathize with anything that dealt with the Christmas spirit these days before the Yuletide, it seems as if the director had tried to rely on the spirit of the season to lure the film across, and as he has somehow failed to indicate any of this feeling into the offering it falls flat. The scenes around the barn and the way the idea is handled is altogether absurd. The setting is at the expense of plausibility. The settings are not especially pleasing, nor is the acting very remarkable. Left Johnson, Charlotte De Felice, Ethel Lloyd, and James Morrison comprise the cast. The story is that a girl is directed by James W. Castle with the assistance of Left Johnson. The author is A. A. Mottley. A poor young artist (for him purposes we have yet to discover a rich one) loves a young girl and is so poor that he cannot marry her. Two years later, with their young baby, they go back to the parental roof, and the girl of the occasion and the children of the other sister cause the father to forgive.

Year After Tomorrow (Biograph, Dec. 22).—A one-reel drama with all the interest and suspense that it is possible to work up into such a short space as one reel. This is a gripping heart stirring story of adventure and tragedy that holds you with its realism and actuality until you are carried away with the subject, and hope, and despair with all the well-simulated purposes of the competent cast. There is an air of complete reality about this offering that comes from the quick start and holds you until the exciting scene in which the robbery is attempted. All the inside sets are pretty, the lighting is an artistic achievement, and the acting is good all around. The trick in the robbery, where an electrical device is installed, while it might have concerned a few hands of an electrical engineer, passes readily with the public that accepts as magical all miracles performed under the name of electricity. The offering is a good subject, convincingly staged, and contains a young woman who carries her map whom she suspects to be a spy for the French Government. As she is of French extraction herself, she readily believes him in his mind. But one suspects that he is only a man, and that in a final test she has to save the life of a man whom she has grown to admire, and in trying to escape the husband falls out of the window and is killed. We suspect that before the morning days are over, the widow will marry again.

The Upward Way (Edison, Dec. 21).—A one-reel drama that comes artistically, powerfully, and comprehensively with the three scenes that show the downfall, the imprisonment, and the release of a man, against whom there is a time on the world some league in a conspiracy to keep from an honest career. Crystal clearness of photography, realism, and the holding power of a series of powerful scenes make this a subject that interests throughout. The construction of the plot is not so satisfactorily staged, with new settings and novel details of construction, that it wins a new high level for this sort of offering. The settings are artistic and appropriately chosen. The construction is fine and the climax abnormally complete and powerful. This play is a director's triumph in one reel, assisted by a strong scenario. Ashley Miller is the director and author. Harry Moore, Louis Conway, Harry Lincoln, John Sturgeon, Elizabeth Miller, William West, Rosalee Lora, and Harry O'Brien, compose the cast which handles this play in a masterly fashion. The acting of Harry O'Brien and William West calls for special praise. The director, however, the entire work is raised from prison and wins the confidence of a minister and his daughter. When one of his prison acquaintances turns up, he chooses to reveal his past record rather than allow his benefactor to be deceived.

A Vagabond Cupid (Essanay, Dec. 24).—A one-reel drama capitalizing acted by a cast composed of Misses Kahn, the child; Richard C. Traversa as the club man, and Irene, Harold as the club man. This is a most accurate picture sitting well into one reel. There are a succession of nicely-connected scenes with a great deal of artistic finish, in which the work in the dark room has brought out by means of the shape of the border surrounding the scene, the scene of the five of the play at that time. It is an old subject, it is true, but presented with all the beauty of appropriate finish, easy acting, pretty locations, delicate lighting, and the theme of the suspended marvel of love, with variations from the many similar offerings. Some of the scenes, with their contrast of humor, stir the soul with their pathos. The story is about a club man, who breaks his engagement with the girl ever since trivial control. He then meets a beautiful girl, who is the latter, through his love for his benefactor, brings about a reconciliation between the two. In the final scene, with good triple exposure, the couple are seen embracing in each other with the girl as the the Vagabond Cupid in the middle.

Her Switch in the Film (Vitagraph, Dec. 20).—A one-reel drama that grabs our interest because of its absolute novelty, that depicts at once the bias attitude of the filmgoer towards the woman, and the effect of the switch. The setting, even in the poor quarters, the story takes in is brilliant with the Italian love of color. The total originality of the plot, together with the reverses of the plot, and the scene effects, are a little bit of effects, and the scene of the way, are the most pleasing features of this offering. It is a play for the credulous, who believe in miracles. A defect is the fact that after the stealing of the bag, the rest of the plot is very trivial. The exhibition were excellently worked throughout. The acting of a cast composed of Dolores Brown, Mrs. Morrison, Diane Wexler, and Mary H. O'Connor was good, but the interpretation of the Italian characters we have seen done more fully. The play was directed by Robert F. Thornby. Candice is an immigrant to this country, with her baby and mother. She learns to reverence the bag, so that when her child falls sick, she gives a big flag of her to cure quickly. The bag happens to belong to a doctor specializing in children's diseases, and he quickly pulls the little one out of danger. F.



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A farce

Written and Directed by Chas. L. Gaskill

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